

TWENTY-EIGHT PAGES



THE NEW YORK

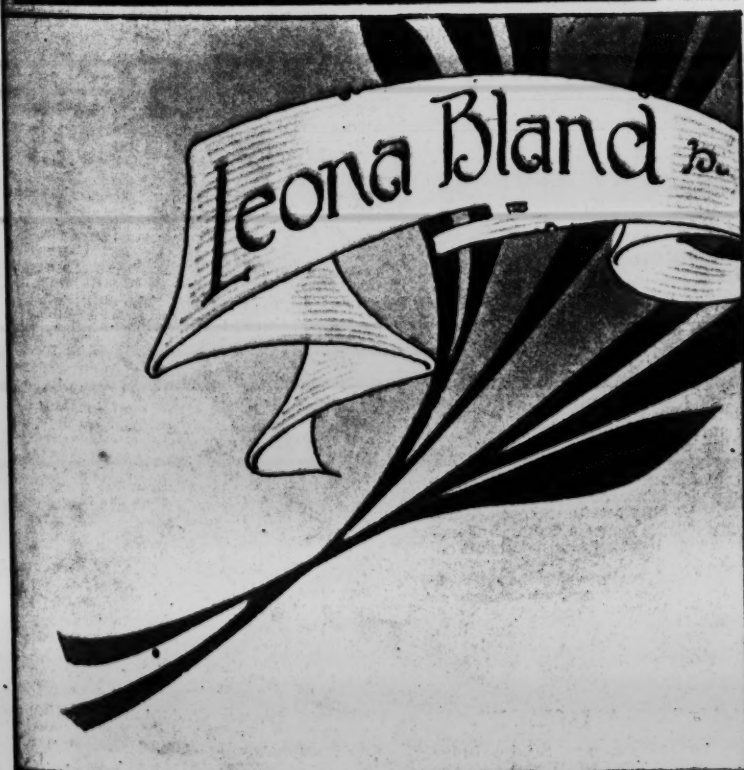
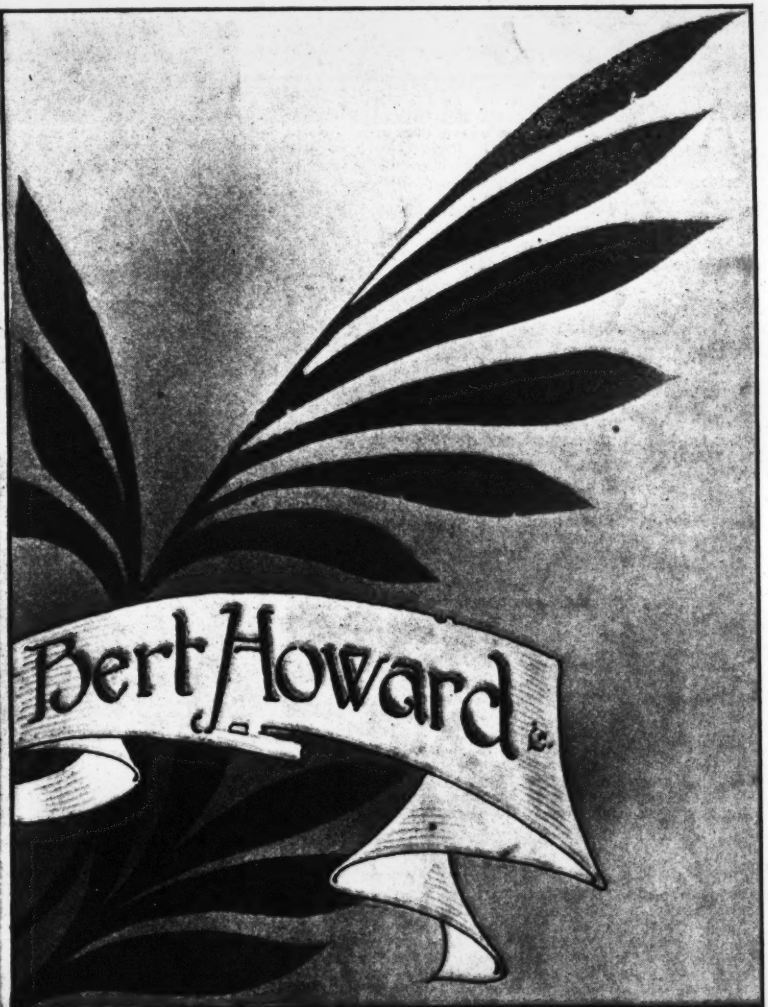


DRAMATIC MIRROR

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Photos by Sabine, Youngstown, Ohio.

THE MATINEE GIRL



A MAN at a matinee is as interesting as a butterfly on a pin, and often as miserable. One of the poor creatures sat in the orchestra seat next the Matinee Girl's at Strongheart, and divided the interest in the play with Edson himself. The man specimen, imbued with the spirit of the women about him, made audible remarks. "Pretty but weak," he said, of Percita West. "Why don't she learn to act?" "She's only seventeen." "I don't believe it." "She's the youngest leading woman on the stage." "How about that girl that's so cock sure of herself in Texas? Doesn't she claim—?" "Yes, but—do keep still." "And that girl who played Juliet to the Gally's boy's Romeo out West, isn't she—?" "That is a children's company." "But you said—?" "Do keep quiet. You are so annoying." "And Mabel Taliaferro was leading woman with J. E. Dodson and Annie Irish two seasons ago in An American Invasion, wasn't she?" His exasperated wife thrust a knife-like elbow into the vital spot in his ribs, and he was quiet until the next act. "I think it's dreadful to swear like that." His wife was gazing in horror at Edmund Breeze, who played the football trainer. "Oh, oh, that man's language will keep nice people away." The man at the matinee smiled with supreme contempt. "That's life," he said. "It wouldn't be a football game without swearing, and the trainer would lose his job if he didn't abuse the boys. A football trainer knocked me down once, and I feel that he gave me my start. You learn obedience and self-control in football. It's an excellent training for life." "But not for matrimony." His spouse's eye gleamed and the man at the matinee shunted off. "It ought to prepare a man or woman for rehearsals as they are conducted," he observed. He was not a romantic-looking person. He was hugely convex at the middle and gleamed like a mirror on top, and his eyes were the small gray sort that see more beauty in gold bearing bonds than in all the women on earth, but he drew a deep sigh that brought a sharp glance from his wife. Robert Edson and Percita West were talking in the firelight. Caucasian and American Indian had met on an elemental stamping ground. "It's the prettiest love scene I ever saw." "Why?" demanded his wife. "I would wager a hundred pair of gloves to one that he proposed to her at a table d'hôte." "Because it hasn't any tincture of earth about it," said the man, while his wife's eyes widened. "That Indian loves the girl as he loves the distant mountain peaks, as he loves the stars a million miles from his hand, as he loves the memory of his dead mother." The man grew suddenly uneasy under his wife's eye. He was silent and sank down in his orchestra chair until he was sitting unhygienically on the point of his spine. His middle convexity obtruded itself painfully upon the beauty-loving eye. He did not speak again until the final curtain was going down upon Strongheart, standing with uplifted arms, crying: "Gods of my fathers, help me, for I stand in the desert alone." Then the man at the matinee thrust his two hundred odd pounds into his top coat. "That boy, De Mille, will arrive if he always writes up to his last act," he said.

Clyde Fitch has made the discovery! It remained for the American Balzac, who knows women better than they know themselves, to make the heaviest villainess in his gallery of women a blonde. At this moment I do not recall any very wicked women of Mr. Fitch's creation. Frivolous women, capricious women, obstinate women, gossiping women, impossible women he has brought forth, but in Claire Foster, The Woman in the Case, he shows us a female of unmitigated evil, and to play it he has chosen Dorothy Dorr, a creature of the coloring that tradition has ascribed to angels since angels began. Miss Dorr is a tall, slight, golden woman with deep blue eyes and a far above this earth expression. In Hearts Adame she played an injured, tempted and triumphant wife. In The Runaways she was frivolous and harmless. As The Woman in the Case she has come into her dramatic own. The hardy few who dared to say in splenic moments that Miss Dorr's acting is colorless and inadequate are on their penitent and surprised knees. She reveals as Claire Foster a limitless depravity, an irredeemable heartlessness, appalling and unforgettable. She makes Claire Foster a glacial, golden female Frankenstein that carries the play on sturdy shoulders. She will set the fashion, I wot, in blond Jezebels. In what he calls the fourth act, but which seems to my poor understanding an epilogue, there is a Fitch touch that wakens a giggling self-consciousness in every woman present. It is when Blanche Walsh, the heroic wife in the play, lies on what may be a death bed, and a caller is describing in hushed tones the scene in the court room when her husband was acquitted of a charge of murder. "The jury came back almost as soon as it went out, and when the foreman said 'Not guilty' everybody applauded, and the officers had to threaten to put them out of the court room. After court adjourned they all crowded around him. Some of the women cried and one kissed him." The wife who was presumed to be dying, and had been unconscious for hours, lifted her head. "What woman?" she said.

Women who have seen it and women who are going to see it, are talking a great deal about The Woman in the Case. One class, that rep-

resented by Blanche Walsh, the devoted, trusting wife, are wondering whether even under stress so great as Claire Foster's confession that she had caused the imprisonment of the former's husband on a charge of murder, a well-bred woman would spring at her throat and shake her as a terrier shakes a rat. They argue that centuries of polite repression would produce quite another scene, an intensely quiet one, in which the wife would, perhaps, open the door, unleash the dogs of justice in the form of listening lawyer and detective, and point to her victim. And women of quite another class are asking each other whether any woman was ever wholly bad, entirely a creature of the night, like Claire Foster.

A play is worth while that starts psychological discussions in Fifth Avenue boudoirs and Eighth Avenue furnished rooms, but the discussions are irrelevant. Drama is never a transcript of life. It is life with certain features magnified and other phases subdued. It is a picture with which cleverly manipulated lights have played strange tricks. That, at least, is the working rule of the author of The Woman in the Case. Above Mr. Fitch's desk hangs his printed motto: "Not life, but illusion, based upon life, that is art."

Josephine Dodge Daskam says: "My stories are not taken from life. They are only suggested by it. No incident in life is complete. It has some elements that must be eliminated or it lacks some that must be supplied, to make it either dramatic or literary."

Lores Grinn, who plays the little Prince in Adren, is one of the most beautiful children on the stage. It is literally true that the baby is an arbiter of child fashions in New York. Enterprising houses whose specialties are fashions for boys make him gifts of a wardrobe that Baby Nicholas Browne, the richest infant on earth, might creditably own, for they know that if Lores appears on the avenue in their Russian blouses or their black velvet overcoats with pearl buttons like saucers all the observant mammas will search the shops for the same.

Lores doesn't like the stage. He is going to leave it, he says, as soon as he can afford it.

Street, and Mr. Willard, the lecture forgotten, was softly singing something tender and touching about stars and her eyes when a startling apparition bore down upon them, looming large out of the shadows of the night.

"See that elephant," exclaimed Willard.

"Where?"

"There."

"My dear fellow," responded the former audience pityingly. "I see no elephant. You had better come home."

"But I tell you it is an elephant. And it is dragging chains after it."

His friend looked at him tearfully, and gave him his arm. "Come, Willie, come home."

Next morning Willard dashed into his friend's room, sans ceremonie. He held out a crumpled morning paper.

"It was an elephant," he said, pointing to the headline: "one of Barnum and Bailey's elephants escaped and dragged his chains down State Street."

When Lydia Thompson went behind the scenes of It Happened in Nordland the former British blonde burlesquer gave the girls a bit of her philosophy:

"You know, Kiddies, your modesty doesn't depend upon skirts and petticoats. It is the way you behave in them or without them that really matters. My husband used to say when we were first engaged, 'I'd rather you would appear outright in tights than in those infernal ballet skirts.'"

This is Edward Terry's dictum about acting: "When we copy life it is acting; when we idealize it, that's art. It is necessary to soften things down as time does. Sympathy is the thing. Once get the audience to sympathize with a character's perplexities and sufferings, even though the situation be a ridiculous one, and you have them secure for all the comedy you like."

THE MATINEE GIRL.

AL H. WILSON.

Al H. Wilson is acknowledged to be the best German dialect comedian on the American stage.



Photo Spellman, Detroit, Mich.

AL H. WILSON.

When he is seventeen or thereabout he will retire from the boards, buy a farm in Ohio (he owns a house in Cincinnati or Kansas City which he has bought with his stage earnings), marry the girl of his choice, he thinks he has found her already, and live, so he phrases it, "as a gentleman should."

E. S. Willard, who is never unlucky except when he permits the selection for him of such plays as Lucky Durham, which he is shelving for this month, hates the affectations of society, and by one of those perversities with which life bristles, the most affected of society particularly affect him.

One of the old young matrons of Chicago stopped her coachman on Michigan Boulevard to speak to Mr. Willard one afternoon when he was particularly weary.

"Oh, Mr. Willard!" she gushed, "I chaperoned a box party of sweet, young girls at your performance last night."

"Indeed," he returned in a pale tone, "and after the post mortem, what?"

The English star's objection to convivial companions is not so strong. Yet he lectures the bibulous on occasions which he thinks justify it. He was reading a homily to a friend in Chicago one night when the friend became suddenly restive, and finally resentful.

He pointed an accusing, though somewhat unsteady finger at his mentor.

"R-r-reformer, reform thyself," he said.

There are all sorts of unexpected animals with amazing habitats in Chicago, and it is not fiction, neither drama, that at this moment a huge rat appeared on the oilcloth and sawdust that adorned the floor of the refreshment parlor where Willard was lecturing on temperance to his rebellious audience.

"Look at him," gleefully cried the audience, delighted with the diversion.

"At what?" drawled Mr. Willard.

"At that rat."

"Where?"

"There!"

"My dear fellow!" the actor looked pityingly at his companion. "I see no rat. You had better come home."

Which the resentful audience did, in deep thought.

A week later the pair were walking up State

and as a star has for the past five years successfully merited and received the heartiest indorsement of the theatre-loving public.

Mr. Wilson is a remarkable singer as well as a clever actor, and the true sympathetic quality of his voice irresistibly reaches the hearts of his auditors.

Mr. Wilson excels in naturalness; he has the power to reach effects without apparent effort. Hearing him, one can understand why he is called "golden voiced."

This season Mr. Wilson is presenting The Watch on the Rhine, and financially is reaping just rewards. His Christmas week in Toronto was the largest he ever played to in that city, the figures being over \$6,000.

The picture herewith shows him in The Watch on the Rhine.

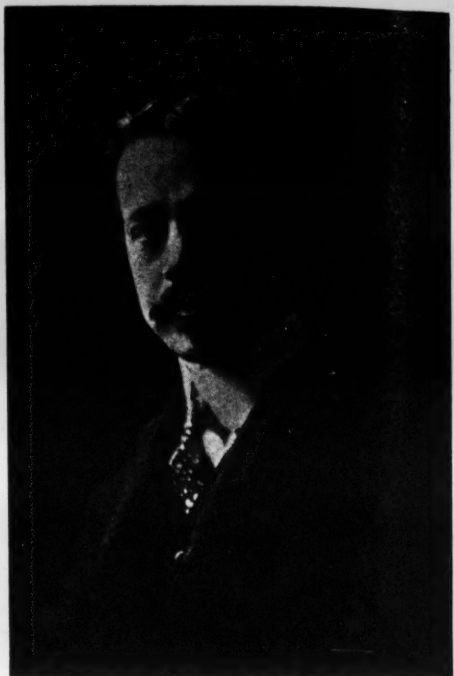
NEW PEEKSKILL THEATRE.

In the new hall now being erected at Peekskill by the Rev. Dr. James T. Curran the town will have the best equipped fireproof house for theatrical use between New York and Albany. It is said. The building will also have a roof garden equipped for entertainments, with stage settings. The proscenium opening will be 34 feet, with eight-foot wings. The depth of the stage will be 32 feet. There will be six dressing-rooms accessible from the stage, with fireproof stairs and galleries. The curtain and scenery will be painted by one of the best artists in New York city and constructed of fireproof material. The electric equipment is after the most approved designs as now used in the New York theatres. The building will also contain bowling alleys, gymnasium, etc., and in every respect will be thoroughly up-to-date and able to accommodate the best companies.

JULIUS CAHN GETS ATTACHMENT.

Julius Cahn on Jan. 31 was granted by Judge Scott an attachment for \$2,788.85 against the property of Walter D. Yager, his bookkeeper and confidential man for the past six years. It is alleged that Yager, who formerly lived at the Hotel Wellington, Seventh Avenue and Fifty-sixth Street, converted to his own use funds and property belonging to Cahn.

REFLECTIONS



One of the best known studios in Chicago is that of Frederick Bruegger at No. 203 Michigan Avenue. Mr. Bruegger, who is pictured above, is a graduate of Harvard and has spent seven of his twelve years' experience as a teacher in Chicago. He is an expert in teaching breathing and voice placing, and among his pupils have been many appearing in the casts of all the recent Chicago successes. In the past two seasons he has had under his direction for voice training members of prominent companies, such as Babes in Toyland, Woodland, Prince of Pilsen, Isle of Spice, and The Sho-Gun.

John Allen Reid, theatrical manager, of No. 1402 Broadway, filed a petition in bankruptcy on Jan. 31 for the third time, his liabilities being \$10,769; assets, none.

Lotta Linthicum Bankson, well known on the stage as Lotta Linthicum, was married on the afternoon of Jan. 31 to William Cantwell Strachan, a well-known business man of Montreal. The wedding took place at the home of the bride, No. 55 East Ninety-third street, New York. The bride was given away by her mother, and only immediate relatives were present at the ceremony, which was followed by a large reception. Miss Linthicum five years ago married James Bankson, a young actor, who soon afterward died from typhoid fever. She was one of the youngest members of the late Augustin Daly's company, and later was leading woman with Wilson Barrett, James K. Hackett, Mrs. Fiske, and others, afterward becoming a stock star. She gave up her profession when she resigned from the management of Liebler and Company early in December.

Instead of beginning the practice of law on Feb. 1, as his father wished and expected he would do, Harry Carey, a son of ex-Judge Henry D. Carey, of King Avenue, City Island, is appearing with the stock company which is presenting When Knighthood Was in Flower at the Yorkville Theatre. It was only on Sunday a week ago that his father discovered that he had been rehearsing in the play for several weeks. Mr. Carey was much displeased, but finally gave his consent. Young Carey is a graduate of New York University, where he was much interested in athletics and theatricals.

Mrs. Fannie Rush, the aged mother of the late Isadore Rush, whose home is in Wilkes-Barre, Pa., has not yet been told of the death of her daughter, who died while surf bathing in California three months ago. Mrs. Rush is in such delicate health that her family fear that the shock of the news would kill her.

Antoinette Walker, who plays the part of Jennie in The Music Master at the Bijou, was out of the cast, her place being taken by her understudy, Antoinette Ashton, last week.

A hundred Yale students acted as supers Jan. 31 during the production of The Pit at the Hyperion Theatre, in New Haven, and made things lively in the stock exchange scene.

Fred C. Whitney, who has recovered after a long illness of pneumonia, left Jan. 29 for Florida, where he will remain for a month. Before starting Mr. Whitney announced he would make a production in New York April 3 of a new comedy by Stanislaus Stange called The School of Husbands. Grace Filkins has been engaged for one of the principal roles.

Julian Mitchell and Glen MacDonough went to Philadelphia Monday night to attend the five hundredth performance of Babes in Toyland at the Chestnut Street Opera House. Victor Herbert, the composer, conducted the orchestra.

Maude Leone, who has been meeting with success as Jeanette Logan in Human Hearts (Western), has been transferred by W. E. Nankeville to the Southern company after closing the Western company.

The Shelbyville Auditorium company, of Shelbyville, Tenn., has just been organized. The following officers were elected: W. A. Frost, President; J. M. Shofner, Vice-President; H. B. Cowan, Secretary, and Weakley Ruth, Treasurer. They will build a new up-to-date opera house and have it ready by the opening of next season.

The Charles Mortimer company consists of: B. Frank Mitchell, manager; John Dusch, agent; Kathryn Waring, musical directress; Sara MacDonald, Viola May, Lotta Chase, Helen Bancroft, Carlton Sisters, Ralph Menzing, Jack Rose, George Dettlinger, J. A. Sheehan, Joe Mowbray, Harry Brainerd, Frank Kendall, the Great Kane, and Charles Mortimer.

Laura Burt has made arrangements with D. Appleton and Company through their dramatic representative, Henry C. Appleton, to produce on the stage a play founded on a book entitled "John of Strathbourne." The time of the play is in the days of Francis I., and the dramatic version has been made by Miss Burt's husband, Harry Stanford, who is now on tour in England with Sir Henry Irving.

Fraulein Reubke, of the Court Theatre, Munich, who is playing the juvenile lead in Hauptmann's Bergschmiede, on Jan. 21 found on her dressing table a bombon box with a note requesting her to open the box before going on the stage. She opened the box just before the last act. As she did so an adder darted from the box and fastened its fangs in her dress. The actress screamed and fell in a faint. The deadly snake was killed by attendants. Fraulein Reubke finished the performance.

Lottie Gilson Emmet, through her counsel, Milliken and Nicholson, was discharged in bankruptcy on Monday, Jan. 30. Her petition was presented Nov. 2.

F. E. Johnson, formerly manager of A Child of the Slums company, has replaced Charles W. Boyd as business-manager of Robert Fitzsimmons and Julia May Gifford in A Fight for Love.

A Chinese Honeymoon had its two thousandth performance in London last week, passing the record of Charley's Aunt, and making a new one for length of engagement in one city. In America the musical comedy is being presented by two separate companies under the direction of Sam S. Shubert.

Florence Hadley, who was featured in Rachel Goldstein, has gone to Norfolk, Va., for her health, and expects to remain for several weeks.

IN OTHER CITIES.

SAN FRANCISCO.

At the Columbia Jan. 23-29 Edna Wallace Hopper played the second week of a very successful season in two clever plays, *The Countess* and *My Darling Clementine*. Miss Hopper has a delightful personality and is at all times charming and artistic. Her support is admirable. Next week William Collier in *The Dictator*.

At the Columbia on Thursday matinee, 26, a performance of *The Liar* was given by a co. of clever society folk, most of whom have had experience in semi-professional performances heretofore. The presentation was a great success.

The Grand Opera House has had nothing but success of late. The Silver Slipper 23-29 has done a better business this season than it did upon its first presentation here. Snitz Edwards, the leading comedian, is a very comical genius and keeps the audience in roars of laughter. W. H. Smith, Harry Burcher, and Fred Freeman all do capital work. Edith Harrison is a good bit of character work as the servant maid. Flora Lieb is a statuesque girl from Venice. Ethel Hubbe and the balance of the feminine members of the cast are charming girls and all sing well. The costumes and stage setting are attractive. Next week Bonnie Breen in *The Girl from the Sea*.

Joseph Murphy is in his last night at the California 23-30, where he is doing a capacity business in *Sham* and *Sham*. This piece has a great deal of rich Irish comedy in it. In the dual role of Larry Donovan and Sham, Murphy is capital. He proves his worth as a delineator of true Irish character. Mr. Murphy's singing of "A Handful of Earth" calls for numerous encores. Those who have heard Mr. Murphy in the past concede that his voice has lost very little of its former sweetness. Next week Little Outcast.

At the Central 23-29 the City is being presented. It has proved to be an elaborate scenic production. The piece is well acted, and the story is impressive and interesting. The play calls for a large cast, which is headed by Lawrence Griffith as John the Baptist. Mr. Griffith is a very good actor and in the part of John showed himself to be a big acquisition. George P. Webster appeared as Herod, Walter Shannon as Pontius Pilate, Maydell as Marius the Roman Patrician, and Shumer as Calaphas. Juliet Crosby made her reappearance as Herodias and looked all of the Queen of the South Sea Islands. She was cast as the mother of John, and Edna Elamere as Mary Magdalene. Next week *A Prisoner of War*. The grand opera season at the Tivoli 23-30 is without doubt the most successful one now known in this city. Almost every seat is taken for the remaining ten performances. The engagement was to be for four weeks, but so great is the demand that it is reported that the co. will give up its Havana engagement and give the time here. On "Tetrazzini nights" the house is packed to the doors. Owing to the demand to see her in operas, she has not for some time been necessary to give any new ones. So far she has only been heard in five operas: "Lucia, Rigoletto, Faust, Barber of Seville, and Traviata." Belinde has created a big furor in her work in Leoncavallo's *Zaza*. Basselli, the lyric tenor, made a great impression in *Manon* and *Traviata*. Next week *La Traviata* with Belinde as Mimì, will be the only new opera.

The Majestic Theatre has a great drawing card in *The Bells*, with J. H. Gilmour as Matthias 23-29. The intensely dramatic role afforded Mr. Gilmour exacted some display in splendid robes, which he put on with ease and his work in the play easily put him in a place with our best players. The support of the Majestic Players was adequate and helped much to bring it the success it so rightly deserved. The other important roles were taken by Lee Willard, Frank MacVickers, D. C. Dabne, Miss Maclyn, Eleanor Gordon, and Elsie Esmund. Next week *Landers Stevens* in *The Mountebank*.

On Thursday, 26, a performance of *Ibsen's Ghosts* was given at the Majestic, with George Christie as Oswald, Edith Black as Mrs. Alving, J. O. Hara as the carpenter, and Frank MacVickers as Oswald's Manders. The performance was well attended and artistically done. Ghosts will be repeated again next week.

Paul M. Potter's stirring and picturesque play, *The Conquerors*, is drawing crowds at the Alcazar 23-30. The cast is uncommonly strong and the entire production of a high standard. The play is one that can very easily be made ordinary, but so cleverly did this bright co. present it that it was a commendable performance. Mr. Potter is especially strong in the second act, in the drunken display of the chief character made her appearance on Monday night after a week's illness and was warmly welcomed. Her work as *Yvonne de Grand-Pre* was up to her usual good standard. Fred Butler as the frenzied inn keeper was capital. The balance of the cast were good. Next week *Gay Lord Quex*. OSCAR SIDNEY FRANK.

DETROIT.

The Serio-Comic *Governess*, with Cecilia Loftus in the title part, was presented at Detroit Opera House Jan. 23-28. Miss Loftus' appearance here is always a noteworthy event, and Israel Zangwill's latest effort was looked forward to with much interest. The Serio-Comic *Governess* was a disappointment by way of comparison with his *Merry Widow*. Anna, who has been a house a few weeks since, being drab in spots, and would probably have been numbered with the failures had not Miss Loftus been associated in exploiting it. In the roles of Ellen O'Keefe and Nellie O'Neill she has ample opportunity to display her skill in mimicry, and these exhibitions form the chief delight of the offering. Her impersonations of the little peculiarities of several stage celebrities were gems. Her associates furnish excellent support, especially Herbert Standish as Montmorency Joseph, and Eva Vincent, who displayed much cleverness as Mrs. Maper.

Annie Russell made known for the first time here Brother Jacques at Detroit Opera House 30-1. Her reception was a most cordial one, which extended only to the actress and her good co., for the vehicle with which she has been provided is a weak, colorless, uninteresting thing, not worth the art of actress Russell or the attention of the intelligent theatergoer. Miss Russell made a very sweet and charming *Governess* and gained many admirers despite the very poor offering. Charles S. Abbe was excellent as the young nobleman, May Irwin in Mrs. Black is Back 2-4. Prince of Pilsen 6-11.

Thomas E. Shea's engagement at the Lyceum 22-28 in a series of standard plays, rather a departure from the usual offering of the house, was well received, and though this is Mr. Shea's first visit here, the impression he created would warrant him a hearty return welcome. The Bells was the attraction the opening night, and although Mr. Shea was greatly handicapped by the very poor version of the play, work and that of his associates was highly praised. This actor is well equipped in many respects. He has a splendid stage presence, a pleasing voice, and his Matias denoted ability. The cast included in addition Spencer, Charles, E. Gilbert, James J. Cassidy, John Michael, Frank G. Dabne, Robert Lee, Irving Southard, Emma Salisbury Southard, Charlotte Burkett, and Daisy Chaplin. Other offerings during the week were *Dr. Jekyll and Mr. Hyde*, *Othello*, *Richard III*, and *The King*.

George M. Cohan's touring for office is receiving its first Detroit presentation at the Lyceum 29-4, and in consequence a record breaking week is in progress. The Cohan productions have always been very much liked here, and this latest bids fair to rival its predecessors. Bobby Harrington, barring his singing qualifications, which were remarkably poor on account of a cold, is a worthy successor in other respects to Mr. Cohan. Thomas J. Grady is equally as successful in the character of John Tiger. Alex Cameron is very funny as Peter Plinchin, a country policeman. York State Folks 5-11.

Happy Hooligan played to crowded houses at the Hapenny 22-28. Of all the nonsensical dishes that was ever offered up for mankind's delectation, this is about the most senseless, but the hold it has on the popular priced element is remarkable. The factory girl 29-4 is repeating its success of last season. The cast this season numbers Lon Hascall, Grant Bibson, Charles F. Keane, Guy Rawson, Will H. Stevens, Jerry Driscoll, Caroline May, Ella Cameron, Hattie Kemple, Edna Reming, Beth Kaufman, Francis Clare, and Elizabeth Dale. Bob Fitzsimmons 5-11.

Byron Douglas and co. are presenting for the first time in this city a revival of *The Silver King* at the Lafayette 29-4. The production is a creditable one from every point of view, and right here it is but justice to the stock co. to record that they are giving some exceedingly well handled offerings and are becoming very popular in consequence. Byron Douglas handles with skill the role of Wilfred Denver. Especial praise should be given to Richard Thomson for his very clever work as Spolder and to Louis Bresson as Daniel Jakes. Mr. Barnes of New York next looking.

D'Albert appeared at Light Guard Armory 28 as star attraction for the Tuesday musical's third concert of the season. It was one of the most entirely successful concerts ever given by this organization, both in point of attendance and from an artistic standpoint. Mr. D'Albert's visits here in the past have been very rare, but Detroiters will not soon forget the exquisitely rendered programme given on this occasion.

MILWAUKEE.

Virginia Harned and her excellent co. appeared at the Davidson Jan. 28-29 in the interesting romantic drama *Lady Shere* before large and most enthusiastic audiences.

The production was magnificently staged and there were many recalls for the star. The principal players after each act, Miss Harned gave a sympathetic rendition of the title-role and Robert Lorraine was a graceful and dignified King Edward. The Fourth, A splendid portrayal of the Duke of Gloucester was given by John Blair, an actor always most welcome to Milwaukee theatergoers. Among the many other admirable portrayals mention should be made of J. W. Cope's Rufford, Mary Boland's Doll Sisk, and clever bits by Jane Gordon, Alice Cournon, and Jane L. Don. The acting and the production, full of merry music and clever comedy, and a good co. and excellent chorus did full justice to the work. Among the many excellent characterizations might be mentioned those of Gertrude Millington, Julia Brink, Olga May, and D. L. Don. The singing and costuming were handsome. Charles Hawtree made his first appearance in this city at the Davidson 30. A large and fashionable audience greeted the distinguished player and enjoyed one of the finest performances of the season. Mr. Hawtree received the recognition due his talent and the supporting co. earned a goodly share of the applause. The play was elaborately staged, and the engagement promises to be one of the most successful on record. The Virginian 2-4. Girl from the Sea 5-8.

The Sign of the Cross was the attraction at the Bijou 29. The attendance has been large, and the performance as given by a competent co. was pleasing. George Flood plays Marcus well, apart from his poor reading of the lines allotted to him. Wade L. Morton offers a strong impersonation of Nero, and Frank W. Smith was acceptable as Tigrinus. Adele Klier made a sweet Mercia, and good work was done by May Radcliffe. The scenic display was up to former presentations of the play. Florence Bindley in *Shadows of a Great City* drew large houses at the Alhambra 29, where the melodrama was presented by a well balanced co. in a capable manner. Scenically the production is complete, the more spectacular scenes being superior to the majority of such attractions. Praiseworthy work was done by A. L. Jarrett, Sadie Connelly, A. V. Johnson, and W. A. Paul. Lighthouse by the Sea 5-11.

Sue of Lone Farm was put on at the Academy by the Thauhouer co. 30 before a full house. The play was interpreted with the usual skill of the fine co. of players, specially good portrayals being offered by Edith Evelyn as Sue, James Durkin as Ira Beasley, William H. Tooker as Parson Davis, Albert Brown as the Sheriff, Lee Baker as Jim Wynd, Irving Brooks as Prescott, and Patty Allison as Annie Oliver. The stage settings were exceedingly pretty, and the performance was heartily applauded. The Eternal City 6-12.

Robert and Bertram was the bill at the Pabst 29. The occasion being a benefit to Adolph Schumacher, the accomplished and popular comedian of the Wacker Stock co. The house was filled with an enthusiastic audience. Waterkurt will be given 1. Madame Galski sang at a concert at the Pabst 30 before a big house and met with a cordial reception.

A most successful performance of *A Scrap of Paper* was given at the Pabst 27 by the pupils of Charlotte Parry Smith before a large audience. Charlotte Parry Smith directed the performance and played one of the principal roles with artistic skill, and her co. of amateurs distinguished itself in interpreting the various roles with pleasing results, and the performance was heartily applauded. The Eternal City 6-12.

CLAUDE L. N. NORRIE.

MINNEAPOLIS.

The Girl from Dixie played a week end engagement at the Metropolitan Jan. 26-28 to poor business. The production was hardly up to that of last year, albeit most of the original cast of the Milwaukee co. were present. Clifford Leigh, D. L. Don, Charles K. French, Charles Bowers, Thomas Burton, Elwood Duncan, Charles H. Sheffer, Harold Robe, Harry Jones, Gertrude Millington, Julia Brink, Olga May, and Helen K. French. A Chinese Housewife, a popular musical engagement 29-31 for a big business. The principle roles were in the hands of John L. Kearney, who was a fair Mr. Pincapple; Albert Fromm, who did well vocally and otherwise as Hi Lung; George Broderick as Emperor Hang Chow; Leung McAvoy, who was a handsome and entertaining Pincapple; and a very good Mr. Baker as Mrs. Brown. The chorus was a good looking and vocally well balanced one. Scenery and accessories were adequate. Girl from Kay's 2-4. Al. Leach in *Girls Will Be Girls* 5-11. Chicago Opera and Dramatic co. will present *Giordano* at special matinee 5.

At the Bijou 29-4 we had the old favorite *Heart of Maryland*, which did fair business. The presentation co. was a little unbalanced, but withal gave a good performance. *Heart of Maryland* is still seen in his old role of Gen. Hugh Hendrick. William F. Walcott made a strong Col. Alan Kendrick. Arthur E. Sprague was a disappointment as Col. Fulmer Thorpe. He did not realize the possibilities of the role. Oscar Norbeck was a good Lieut. Robert Telfair. His scene in the fourth act, with Nancy McNair, cleverly played by Florence Rossland, was one of the best in the piece. Edwin L. Bennison did some good work as Lloyd Calvert. Eulalia Bennett was a good Maryland Calvert, though somewhat given to ranting in the heavy scenes. Alice Pitch was a pretty Phoebe Vance. Florence Foster looked the Southern dame as Mrs. Claiborne Gordon, but had a poor voice. Mention is due the Sexton, played by William McLaughlin, according to the bill. We are of the impression it was played by Mr. Bennison, and if so he deserves credit for a good double. Mason and Mason 5-11.

A well mounted production of *Soldiers of Fortune* drew good business to the Lyceum 29-4. The Ferris co. was strengthened by some eight or ten extras and all did well. Doreen, played by the chief role of Robert Clay and gave a good performance. Lewis Stone was an excellent McWilliams. William H. Murdoch was sufficiently villainous as General Mendoza. Charles Lindholm was good as Captain Stuart. Leslie Morosco got a lot out of the part of Tully. Charles H. French, who played the part of Ernest Fisher, Esquire Macaulay. Florence Stone was a sweetly pretty Hooey Langham, and gave an excellent interpretation. Lella Shaw was a handsome Madame Alvarez and played the part strongly. Landa Lucas was a good Alice Langham. Blue Jeans 5-11. The Murphy-Travis Printing Co. show printers, formerly known as Geeseman and Murphy, suffered their third loss by fire evening 28. About a year ago this firm was burned out and had only recovered from that loss when their latest misfortune overtook them. Their loss was fully covered by insurance.

CHARLES M. LANE.

BUFFALO.

Forbes Robertson and his London co. appeared at the Star Jan. 30-4, presenting Henry V. Esmond's new play, *Love and the Man*, and to say the least, well played by both play and player. Most credit is to say to the actress, Ka. Rork, as Lady Gaudminster shared the honors with Mr. Robertson. Others who appeared to advantage were Ian Robertson, Mr. Gilmore, and Miss McIntosh. Next attraction, James K. Hackett.

Zaza was the offering of the Baldwin-Melville Stock co. at the Teck 30-4, and the play was given an excellent production by the co. Marian S. Barney, the new leading woman, appeared in the title-role, and from start to finish Miss Barney held her audience closely. During her short stay of last week, she has made a host of admirers, and will, no doubt, become one of the most popular leading women that has ever been in stock in this city. Austin Webb did fairly well in the role of Dufrene. Gus Forbes did fine work in the part of Rignat, and Mr. Julian, who is an excellent actor, made the most of Cascart. Others who appeared were John Dwyer, Gunlio Socolo, Miss Raffetto, Bessie Johnson. The stage settings were beautiful and reflect great credit on Stage Manager Socolo. In preparation, *Prisoner of Zenda*.

Billy Singl, Clifford, the comedian, who has left the vaudeville for the legitimate stage, was the attraction at the Lyceum 30-4 in *How He Won Her*, a comedy-drama in four acts. The play is well staged and presented by a capable co. including Fred Grant, Barbara Douglas, Cornelia Hunter. Business was very good during the entire engagement.

Theodore Kremer's latest melodrama, *A Race for Life*, at the Academy 30-4 proved to be the right play in the right place, as no more thrilling and exciting play has been seen at the house this season, citing play has been the average interpret the different characters, including the names of several well-known players: Edwin Walter, Zoe Edmond, Eugene Powers, Agnes Mack, and Eugene Shakespeare.

Bertha Creighton, leading woman of the Baldwin-Melville Stock co. severed her connection with that organization 28 and left for her ranch in California. Miss Creighton has retired from the stage.

Walter S. Baldwin has returned to town after spending several weeks in New Orleans, looking after the affairs of his Southern home, who has just closed a very successful tour in the West presenting Bernard Shaw's *Candida*, has been engaged as leading man by Walter S. Baldwin for his stock co. and will appear 7 in *Prisoner of Zenda*.

Lester Longenecker, of Shipman Brothers, was in town for several days looking after the affairs of Jesse MacLachlan, the great Scottish prima-donna, who is touring this country under the direction of Mr. Shipman. Miss MacLachlan will appear in *Convention Hall* March 13. Mr. Shipman sails for Australia next week, where two hundred concerts will be given.

Josef Hoffmann and Fritz Kreisler appeared here in concert 31 to a large and cultured audience and gave entire satisfaction.

P. T. O'CONNOR.

LOS ANGELES.

At the Temple Auditorium Jan. 24-28 much better audiences have greeted Ben Greet and his excellent co. of players than the week previous, and it is to be regretted that crowded houses have not been the Venice, Haniel, and Twelfth Night were the bill for the week, and it is not exaggeration to say that no more artistic productions of these plays have ever been seen here before. May Mr. Greet and his co. make an early return and a long stay.

At the Burbank Theatre was the scene of packed houses every night in a degree, embodying an only theme. The Little Church Around the Corner, an exciting melodrama full of conspiracies and intense thrills. Every member of the co. entered into the spirit of the play, but it seemed a shame to see such good talent wasted on such poor stuff. Held by the Enemy will follow next week.

One of Stetson's Uncle Tom's Cabin cos. made its appearance at the Grand Opera House Jan. 22-28, playing to good business all week. Black Patti's Troubadours 29-4.

Frederick Warde and Kathryn Kidder in *Salambo* finished their six nights' engagement at the Mason Jan. 23-28, enjoying very fair patronage. The Mummy and the Humming Bird opened at the Mason 26-28 to a sparsely attended audience. This rather a unique sort of a play, conventional in a degree, embodying an only theme. The ingeniousness in the unfolding of the plot serves to hold close interest. Paul Gilmore in the part of Lord Lumley displays his strong individuality. A student stage presence and voice, and portrays the character admirably. A change of his characterizing was that of John Martin in the part of Giuseppe, and Zelma Wells as Lady Lumley met her requirements most satisfactorily. The much heralded Mother Goose will play the entire week 30-4, and following will come *The Rivals* and during the week Feb. 20-25 the Savage Grand Opera co.

Belasco's apparently did a big second week's business with *Old Heidelberg* 23-29. The Wrong Mr. Wright 30-5.

About eight weeks more of Ellery's famous band at the Chutes and every one is beginning to vibrate at the new interest, realizing what has been missed in the way of superb music. As a concert band playing the highest class music this organization has no peer. The Sunday attendance is always immense and the week days are satisfactory, and from now on it seems that evening concerts will draw better. On Jan. 27 the Ellis Club, Los Angeles' famous organization of male singers, paid a compliment to the band by attending in a body. The programme on this evening contained many choice selections, among the number being arrangements from the operas *Manon Lescaut* and *Carmen*, and at the end of each piece the audience went wild with enthusiasm. Special concerts of different composers are to be a feature from now on.

The Mantelli Opera co. will give two concerts at Temple Auditorium 31, 1. DON W. CARLTON.

NEW ORLEANS.

Thomas G. Seabrooke in *The Billionaire* appeared at the Tulane Jan. 29-4. A big cast interpret this musical comedy, and the numerous catchy songs, dancing and pretty girls make things interesting. Of course Seabrooke is the centre of the unceasing mirth created, and his reputation as a laugh producer is far from waning. Ethel Intropidi, with her French dialect, was very clever. The play made a good impression, and was well attended. Grace Van Studdford in *The Red Feather* 5-11.

The Baldwin-Melville Stock co., at the Greenwall, presented *A Japanese Nightingale* 29-4. The feature of the engagement was the appearance here of Thomas MacLachlan, the new leading man, who made a very satisfactory impression. Janet Ford in the title role made the most of the many opportunities, and the balance of the cast responded with its usual ability. *Man's Enemy* 5-11.

A Opera House the stock co. presented *Buffalo Bill* 29-4. The play is sufficiently melodramatic to suit the patrons of the house, and a good attendance prevailed during the week. Bertram Lytle in the principal role did his best, but failed to remind anybody of Buffalo Bill. Minna Phillips as the belle, whose fortune and person are successfully rescued, was satisfactory, and Herbert Brennon and John Daly Murphy did excellent comedy work. *Charity Ball* 5-11.

The Olympia Opera co. has closed its engagement at the Lyric and will now tour North Louisiana and Texas points.

For the week 29-4 the management of the Lyric presented *Hello, Bill*, with Thomas J. Keough in the principal part. A fair co., consisting of Raymond Whitaker, Charles H. Douglas, John F. Villanova, Joseph Char, Robert Watt, Marion Peters, Carolyn McLean, Helen Plogre, Elizabeth Nelson, and Maude Louise Howe lend valuable support. Joseph Kilgour, formerly leading man of the Baldwin-Melville Stock co., in a character part was to be noted. Are You a Man 5-11.

Chauncey Olcott in *Terence* was the attraction at the Crescent Theatre 29-4. The character of Terence suits Mr. Olcott admirably. Margaret Hayden, Harry Shanscombe, and Richard Malchin are competent people, and John Gouch and Blanche Alexander are clever comedians. *The Runaway* 5-11.

The De Pew-Burdette co. opened an engagement at Faranta's 30, presenting *The Midnight Special*. A fair co. presents the play, and the many stirring climaxes are well worked up.

The ice skating rink, which has been in operation for the last two months, has caught on. Society has taken to the new sport with avidity and the place is being well patronized.

Etia de Montague, of New Orleans, who has sung abroad with considerable success in grand opera, is about to give a song recital 11. Miss Montague was the lyric soprano of the local French opera co. a few years past and is remembered as having achieved a distinct success.

KANSAS CITY.

Amber Lawford, a new star in the theatrical firmament, appeared at the Wood Jan. 29-1 in a play, *Charles Eugene Banks*, entitled *An American Woman*. Being an unknown quantity, but a small house greeted her the opening night; and as press criticisms were very severe, business was light throughout the engagement. The play is but loosely constructed, and has nothing particularly to recommend it; while the star can hardly be classed as an artist of any exceptional ability, although her performance was not without some good points. The supporting co., with a few exceptions, were but of ordinary merit. The production was very handsomely staged. Tim Murphy 2-4. Mildred Holland in *Triumph of Empire* 5-8. Otis Skinner in *Harvester* 9-11.

The Seminary Girl played 29-4 at the Grand to good business. The production was prettily staged and costumed, and a capable co. succeeded in producing a very pleasing performance. Ruth Peckles, a Kansas City girl, was excellent in the leading role, her songs scoring a decided hit. Edward Clark was very amusing in the leading comedy role. Knut Erickson, John E. Gorman, George Gorman, and J. F. Dooley also deserve praise. *Eva Tanguay* in *Sambo Girl* 5-11.

The Russell Brothers in *The Female Detectives* were quite a hit at the Gilliss 29-4. The play has a slight plot, but is composed largely of specialties. The Russell Brothers, of course, being well in evidence and making loud announcements. Charles H. Phillips, Edgard Forman, and Antoinette Hart were also especially well received. The production was well staged. *Fatal Wedding* 5-11.

The Smart Set, a co. of colored entertainers, held the boards at the Auditorium 29-4, playing to good business. The organization included S. H. Dudley, John Bailey, Marion Smart, and others who have been seen here before. The piece was well staged and costumed, and the musical numbers were well received. *A Romance of Con Hollow* 5-11.

The Amber Lawford co., playing *An American Woman*, closed here 1 after an unsuccessful tour of only a few weeks. Miss Lawford states that she has a new play which will be put on in Chicago in the near future. The co. will leave for the above city at once.

The Woodward Stock co. opened an indefinite run at the Orpheum, St. Joseph, Mo., 30, playing to a large audience the first night. The house recently came under the management of Woodward and Burgess, who decided to put the stock co. on for the remainder of the season, after which it will doubtless play combination attractions.

Madame Galski is announced as the soloist for the February concert of the Symphony Orchestra.

D. KEEDY CAMPBELL.

PORTLAND, ORE.

The first attraction at the Marquam Grand for the week Jan. 23-28 was Joseph Jefferson, Jr., and William W. Jefferson in *The Rivals*. The play was presented so far as the personnel of the co. was concerned, particularly in the principal roles, but a glaring deficiency was noticed in the feebly inappropriate scenery and settings. The attendance was very poor for both performances. A single performance of *Il Trovatore* by the Mantelli Opera co. 25 served to draw a crowded house, despite the fact that the production was not particularly interesting, demonstrating that we in this neck of the woods are hungry for well sung opera; and the oldest inhabitant reported that the last grand opera co. seen here traveled this way some six years ago. Signor Archibald Alberti, the tenor, was very good, and the soprano, Valca Ruiz, Madame Mantelli as Azucena, Madame Helene Noldi as Leonora, and Miss Chatterton Hickox as Inez were the principals, and as individuals and a co. succeeded in winning the unstinted applause of the audience.

Collier closed the week with the uproariously funny and ridiculously absurd comedy, *The*

Dictator. While the farce lives and moves and has its being in the limelight personality of Collier, the co. as a whole was given an opportunity to display much individual merit. The business done was very good.

On account of the prohibitive license ordinance of \$100 a performance for concerts or attractions given outside a regularly licensed theatre, Manager Belliz has been forced to move Melba from the Armory to the Marquam Grand Jan. 30. Lewis Morrison opens at this house 31, 1. Silver Slipper follows 3, 4.

James Keane, surrounded by the regular Columbia Stock co., presented for the first time in Portland Sir Henry Irving's *The Crime of Duhamel* Jan. 22-28 at the Columbia. The play scored a moderate success artistically and financially. Mr. Keane did excellent work in the name part, and the supporting co. achieved all that could be expected from the lines given them. Most of Society opened at this house 29, with Howard Gould as the new leading man.

Nettie the Newsgirl did a good week's business at the Empire Jan. 22-28, giving Wanda Ludlow an opportunity to successfully present herself as a melodramatic heroine. The play is a thriller, wherein the scenery and stage effects vie with the actors in bringing about the lurid climaxes. The Moonshiners and For Love and Honor divide the first week in February.

After many trials and tribulations Blanche Bates will open at the Grand Jan. 30. A large sale of seats for the Bates engagement has been phenomenally large.

JOHN F. LOGAN.

INDIANAPOLIS.

Roselle Knott, so favorably remembered here in *When Knighthood Was in Flower*, played to fair business at English's afternoon and night Jan. 28 in *Cousin Kate*. The play is a delightful comedy, and was well acted by a capable co. Miss Knott made a charming Kate. She acted the part with ease and naturalness. Mrs. Samuel Charles played and looked the aunt to perfection. Elizabeth King was a praiseworthy Kate. Mrs. Knott was a hit with the audience. A life was a boy to life. William Corbett was not wholly satisfactory as Heath Desmond. The Prince of Pilsen followed 31-1. In spite of the fact that this is the third season for the comedy, it still holds the interest of the public, and the audiences at English's were large and enthusiastic. Jess Dandy, Arthur Donaldson, and Jeannette Bageard, old favorites, again scored heavily. Marie Welsh was a pretty Nellie Wagner, and sang remarkably well. Ida Stanhope was disappointing as the widow. Almyra Forest and Ivor Anderson made a hit with their song, "Message of the Violet," and were encored again and again. The chorus was pretty and attractive, and the costumes were new and fresh. The production was well staged. Charles Hawtree 2. Bertha Galland 3, 4. Girl from Kay's 9. William H. Crane 11. Richard Mansfield 13. Shoch-John 15. Maxine Elliott 16. Kyle Bellew 17, 18. Tenderfoot 20, 21.

An attraction much above the average was *The Beauty Doctor* that played to S. R. O. at the Park 20-28. Much of the music is bright and catchy, the piece was well drilled, and altogether a very entertaining performance. Charles P. Morrison, Will Philbrick, and Harry G. Walters provided the comedy in large doses. Henrietta Lee in the title role had an opportunity to sing several taking songs and wear some stunning gowns.

David Harum, with William H. Turner as David, began the week 30-2, playing to capacity houses. Mr. Turner was especially good in the humorous scenes and received much applause. Other parts in the play were capably acted by Charles Eldridge, William R. Dailly, Walter P. Lewis, James W. Ashely, Edie Gorman, Patricia Claire, and Mary B. Henderson. Dangers of a Working Girl 2-4.

The local Lodge, No. 13, B. P. O. E., are busy at work arranging for their annual minstrel performance at English's March 13-15.

Gold Era is the third play of the season that will be given under the auspices of the German Theatre Society of this city at English's 8 by the Heinemann-Welb Stock co. of St. Louis.

PEARL KIRKWOOD.

CLEVELAND.

Cecilia Loftus, in the Serio Comic *Governess*, was at the Leifert Avenue Opera House Jan. 30-4. The piece is not to be compared with Mr. Zangwill's other play, although the star is surrounded by a first-class co. who make the most of the situations. Miss Loftus impersonated several of her cleverest imitations of well-known actresses, which pleased her large audience. Eva Vincent, who was with the Vaughan Glaser Stock co. last Summer, gave one of her realistic impersonations as the vulgar Mrs. Maper. *Parsifal* 6-11.

Monte Cristo, another old-time play, was given an artistic revival by the William Farnum co. at the Empire 30-4. Monte Cristo, with its several allures, is the role testing the versatility of an actor to the utmost, and William Farnum played the five distinct characters in a masterly manner, adding fresh laurels to those already gained. He was admirably supported by Charles Mackay, Charles D. Hermon, and Olive White. The staging was done in a careful and effective way. The Merchant of Venice 6-11.

Lady Windemere's Fan was the bill of the Vaughan Glaser Stock co. at the Colonial 30-4, and was given a finished presentation. Too Much Johnson 6-11.

Thomas E. Shea, a rising young actor, appeared in repertoire at the Lyceum 30-4. The opening bill was *The Bells*, in which Mr. Shea's portrayal of Matthias was a fine impersonation of this weird character. Banned by the Kink. Dr. Jekyll and Mr. Hyde and *Richard III* were also given in a first-class manner. The supporting co. is a good one, and although this is Mr. Shea's first visit to Cleveland he will be a welcome visitor in the future. The Sign of the Cross 6-11.

Happy Hooligan held the boards of the Cleveland 30-4. Tracked Around the World 6-11.

The Lyric has been leased by W. B. Lawrence and A. M. Polletrean, of Detroit, and will be named the Merchants' Theatre of the United States. It will open March 1 as a vaudeville theatre, with other performances being given. A unique play will be adopted, the title being *My Darling Clementine*, by certain merchants of the city, who will give their patrons tickets of admission. Franz von Vecsey, the young Hungarian violinist, will be at Grays Armory 8.

WILLIAM CRASTON.

LOUISVILLE.

Bertha Galland in Dorothy Vernon of Haddon Hall filled an excellent three nights' engagement at Macaulay's beginning Jan. 30. Paul Kester's dramatization of the popular novel was a capable piece of work, and the star and her supporting co. gave an artistic portrayal of the roles intrusted to them. George Ade's Country Chairman, seen here for the first time, finished the week, creating a most favorable impression. The co. was a well-balanced one and the scenery realistic. William Gillette in *The Admirable Crichton* opens 6. This will be a noteworthy engagement, as the advance sale is already large.

James J. Corbett, supported by Hal Davis, Ines Macaulay, and a large co., scored heavily at the New Masonic 30-4 in Edmund Dwyer's stirring play,

San Toy 18.
BRUNSWICK.—GRAND OPERA HOUSE (Flo

ing and Waff, mgrs.). Glittering Gloria Jan. 26; small house; performance fair. Dr. Jekyll and Mr. Hyde 27; very small house. Gorton's Minstrels 13. Brown's in Town 14. Davy Crockett 16. Sergeant Kitten 21. Friend of Family 27.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.). Glittering Gloria Jan. 27; mediocre production; fair business. St. Plunkard 28; popular prices; fair business. Peruch-Gypsies co. 30-31; popular prices; satisfactory audiences. All-Star Cast in Two Orphans 4.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.). St. Plunkard Jan. 26; pleasing performance; small audience. Marriage of Kitty (return) 30; first-class attraction; fair house. Glittering Gloria 31; good co.; light business. Walker Whiteside 10. Wizard of Oz 15.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.). Kersands' Minstrels Jan. 24; pleased fair audience. Dr. Jekyll and Mr. Hyde 31. James J. J. 14. St. Perkins 15.

NEWAN.—AUDITORIUM (I. N. Orr, Sr., mgr.). Farnsworth Hopkins Jan. 31; very good business; well pleased.

MACON.—THE GRAND (David Phillips, mgr.). Glittering Gloria 1. James J. Jeffries 4. Dock-stader's Minstrels 6.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.). West's Minstrels Jan. 23; record breaker house; specialties very fine; seven years since West here last time; Primrose and West used to cost every year. Charles B. Hanford 6. 7. Two Little Waifs 9. Over Niagara Falls 16. Wheel House 22.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.). Williams and Walker Jan. 23; excellent performance; well filled house. Show Girl 26; fair light opera; capacity. Charles Hanford in Don Caesar de Bazan 11. Dan Sullivan 12.

POCATELLO.—AUDITORIUM (Cal Hanaford, mgr.). West's Minstrels Jan. 24; good business and co. Mason and Dixon's U. T. C. 28; light house and co. Eckhardt and Hankins' Ideals 30-1.

ILLINOIS.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield Rowland, and Clifford, lessees and mgrs.; Robert C. Fulton, res. mgr.). When the Bell Tolls Jan. 22; good co.; full house; capacity. Girl from Dixie 3. Bridge at Midnight (Elke's benefit). 5. Convict's Daughter 6. Babes in Toyland 12. ITEMS: Lillian Herndon made debut here 29 as Count Fortune in Devil's Auction. W. H. Gieve, an English actor, presents 7, 8, an original play, "What a Surprise," with Christ Church Minstrels, amateur. Early in March J. H. Upham presents with amateur talent Above the Clouds; Mrs. Bessie Cooper Harvey in lead.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.). Jack Hoffman co. Jan. 22-27; record week for repertoire co. Plays: "Way Back East, Divorce Cure, Fight for Honor, Camille, Sign of the Cross, Ranch King, Michael, Olga, The Sign of the Cross, Holmes 28; splendid business; strong co. Isle of Spice 29; two packed houses; more than satisfied. Weary Willie Walker 4. Beauty Doctor 5. Hottest Coon in Dixie 7. His Majesty and the Maid 9. Hoosier Girl 11. Sambo Girl (return) 12. The Murphy 13. Quincy Adams Sawyer 14. Fatal Wedding 15. George Ewing co. 20-24. Marie Walworth 25. Race for Life 26.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.). When the Bell Tolls Jan. 20; good performance; fair house; Hottest Coon in Dixie 21; good business; span of life 23; good performance; fair house. Sign of the Cross 25; excellent production; medium house. Isle of Spice 28 greatly pleased capacity. Queen of Jungs 29 canceled. King Dodo 30 canceled. Irma Opera co. 1. Hoosier Girl 2. Driven from Altar 4. Two Merry Tramps 5. Hottest Coon in Dixie 9. Rantow's Pathfinders 13-18. Open Gate 20. Her Better Half 21. Fatal Wedding 23. Too Rich to Marry 24. Thelma 27.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.; Dustin Farnum and capable co. in Virginia 24; 24 pleased capacity. Mildred Holland in Triumph of Empress 28; good co.; small but enthusiastic audience. Isle of Spice 27; good co.; S. R. O.; well pleased. Otis Skinner in Harvest 28; very clever co.; pleased large audiences. On Bridge at Midnight 29; pleased capacity. Arizona 30; good co.; good business. Last Rose of Summer 4. Beauty Doctor 5. His Majesty and the Maid 7. From Rags to Riches 11.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.). Everyman Jan. 23; fair house; co. good. Trip to Africa 24; co. good; attendance fair. Eva Langley in Sambo Girl 25; good co.; good business. Captain Barrington 28; big houses; one of best attractions of season. His Majesty and the Maid 30; co. good; largely attended. Hamlet 1 by Joseph De Grasse. Quinlan and Wall's Minstrels 6. Arizona 7. Country Kid 8. Princess 9. Driven from Altar 11. Warde and Kidder 14. Faust's Minstrels 15. Beggar Prince Opera co. 16. Roselle Knott 18. Jack Hoffman Stock co. 20-25. Trip to Egypt 27.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.). Mahara's Minstrels Jan. 23; fair house; good performance. Mildred Holland in Triumph of Empress 28; large and enthusiastic audience; excellent performance and satisfaction. Isle of Spice 30 canceled. Minstrel's Son 3. Hoosier Girl's Troubles 4. Field's Minstrels 5. Davidson Stock co. 6-12. From Rags to Riches 13. Uncle Josh Sprucey 17. Chinese Honey-moon 18. Otis Skinner 20.

GALESBURG.—AUDITORIUM (L. T. Dorsey, mgr.). Porter J. White's Faust Jan. 28; pleased fair house. Millionaire Tramp 30; good business and attraction. From Rags to Riches 31; pleased fair house. Mahara's Minstrels 4. Maxine Elliott 6. William Owen 7. Hoosier Girl's Troubles 9. Babes in Toyland 11. Fatal Race 15. Happy Hoosier 16. Weary Willie Walker 17. Chinese Honey-moon 20. Babes in Toyland 21. Otis Skinner 22. Beggar Prince 28.

ROCKFORD.—GRAND OPERA HOUSE (George B. Knott, mgr.). Seminary Girl Jan. 23; good house. Romance of Coon Hollow 30; good co.; Maxine Elliott in Her Own Way delighted S. R. O. at advanced prices 26. Charles Hawtree in Message from Mars 28; pleased large houses. Millionaire Tramp 6. Hanlon's Superba 7. Murray and Mack 8. Orphan's Prayer 11. Mrs. S. S. Knott 13. Babes in Toyland 15. Elke's Minstrels 16. Fatal Race 18.

AURORA.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Gramp, res. mgr.). Arizona Jan. 23; pleased fair house. Shadows of Great City 24; 25; satisfaction; fair house. Charles Hawtree in Message from Mars 26; good performance; medium house. Hummel's Stock 30-4. Millionaire Tramp 5. Why Girls Leave Home 6. Uncle Hoz 7 canceled. Orphan's Prayer 8. Babes in Toyland 16. Fatal Race 17. Wise Woman 19.

DECATUR.—POWERS' GRAND OPERA HOUSE (G. F. Given, mgr.). Her Only Son Jan. 23; fair house. Span of Life 24; small house. Darkest Russia 25; fair business. Otis Skinner 27 in Harvest; one of best houses of season; pleased. Irma Opera co. 28 did not please. Maud and Mummy 3. Hoosier Girl 4. Roselle Knott in Cousin Kate 6. Beauty Doctor 7. Maxine Elliott 8. Two Merry Tramps 10. Last Rose of Summer 11.

CHARLESTON.—THEATRE (Harry C. Williams, mgr.). Irma Opera co. Jan. 25; poor co.; fair business. On Bridge at Midnight 31; splendid co.; poor house. Ingomar 6. Joseph De Grasse in Hamlet 8. Happy Hoosier 9. ITEM: T. G. Chambers sold Charleston Theatre to George R. Chambers for sum of \$13,000. H. C. Williams will still continue to manage theatre.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.). On Bridge at Midnight Jan. 26; good co.; fair house. Babes in Toyland 27; delighted immense house at advanced prices; receipts largest in history of house. From Rags to Riches 30; good co.; moderate business. Ashland Dramatic co. 2-4. Dodge and Bowman Amusement co. 6. 7. Hoosier Girl's Troubles 8. Mahara's Minstrels 13. Weary Willie Walker 15.

PARIS.—SHOFF'S OPERA HOUSE (L. A. G. Shoff, mgr.). Sign of Cross Jan. 28; good house; best of satisfaction. Roselle Knott in Cousin Kate 31; great audience; co. scenery excellent. On Bridge at Midnight 1. Roselle Knott 2. Way of Transgressor 10. Mary Emerson 13 canceled. W. B. Patton in Last Rose of Summer 16. Quincy Adams Sawyer 17. Davidson's Stock co. 20-25.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees; Mason and Mason in Frits and Suits 25; satisfactory performance; good business. Babes in Toyland 28; S. R. O.; pleased. Millionaire Tramp 29 seemed to please large house. Errand Boy 2. Devil's Auction 4. Murray and Mack 5.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knott, mgr.). From Rags to Riches Jan. 23; fair house; well pleased. Innocent Maids 27; medium house. Devil's Auction 1. Darkest Russia 3. English Daisy 9. Orphan's Prayer 10. Babes in Toyland 14. Hottest Coon in Dixie 19. Heart of Maryland 23.

JOLIET.—THEATRE (William H. Hulshiser, mgr.). Arizona Jan. 24; good co.; light business. Shad-ows of Great City 25; good business. Billy Van in Errand Boy 29; S. R. O.; performance good. Why Girls Leave Home 5. Peddler 8. Convict's Daughter 11. Happy Hoosier 15. Babes in Toyland 17. English Daisy 19. David Harum 24.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, res. mgr.). Otis Skinner in Harvest Jan. 25;

S. R. O.; every one well pleased. Sign of Cross 27; medium business; co. deserved better. Hoosier Girl's Troubles 28 amused good house. MEMORIAL HALL. SOLDIERS' HOME (W. L. Kelley, mgr.). Darkest Russia 26; capacity houses.

PANA.—NEW GRAND (J. F. Given, mgr.). Darkest Russia Jan. 24; large house; co. pleased. Isle of Spice 25; big house; best co. of season. Irma Opera co. 27; small audience; did not please. Bridge at Midnight 30. Sign of Cross 31. Two Merry Tramps 2. Hoosier Girl 5. Mary Emerson 10.

KEWANEE.—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.). Arizona Jan. 27; S. R. O.; excellent performance. From Rags to Riches 1. Millionaire Tramp 4. Innocent Maids 7. English Daisy 10. Mahara's Minstrels 11. Shylock 13. Tobe Hoxie 14. Weary Willie Walker 18.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.). Roselle Knott in Cousin Kate Jan. 23; thoroughly artistic performance; large business. Nankeville's Minstrels 24; good business; pleased. Darkest Russia 27; light house; weak performance. His Better Half 15. Babes in Toyland 18.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.). Who Goes There, with Walter E. Perkins, Jan. 24; thoroughly enjoyed by all present. Arizona 26; big and well satisfied house. Darkest Russia 29; packed house; well pleased. From Rags to Riches 5.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.). Nankeville's Minstrels Jan. 25; good, original co.; pleased. Arizona 29; strongly presented; packed house. Billy Van in Errand Boy 30; delighted big house. Maud and Mummy 2. Millionaire Tramp 3. Maxine Elliott in Her Own Way 4.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.). Davidson Stock co. Jan. 23-28; pleased good business with Wife for Wife, Dens and Palaces, Under Two Flags, Camille, Two Orphans, Goody Two Shoes, Train Robbers.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.). Isle of Spice Jan. 23; pleased full house; many encores. Her Only Son 25; small house; account severe blizzard. Sign of Cross 27; pleased fair business. Nankeville's Minstrels 28; fair business.

OTTAWA.—FARRELL THEATRE (T. B. Farrell, mgr.). Darkest Russia Jan. 28; fair house. From Rags to Riches 3. Peddler 10. Nannette Comstock in Crisis 20.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.). Rags to Riches 25; pleased good house. Hoosier Girl's Troubles 30; poorest performance this season; good house.

MATTOON.—THEATRE (Charles Hogue, mgr.). In a Woman's Power Jan. 23; good co.; poor house. Isle of Spice 24; delighted big business. Zanton (magician) 29; satisfied fair business.

SPRINGFIELD.—CALUMET THEATRE (John B. Connors, mgr.). Calumet Stock co. in a Convict's Chains Jan. 29-4; fair co. Doomed to Death 5-11. Fighting for Life 12-18.

ALEDO.—OPERA HOUSE (A. G. and J. W. Edwards, mgrs.). Irma Opera co. 10. Ingomar (John A. Preston) 27.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.). Her Only Son Jan. 26; best thing of season; good co. and house. Ingomar 18.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sablin, mgr.). Irma Comic Opera co. Jan. 30.

INDIANA.

TERRE HAUTE.—THE GRAND (T. W. Barry, Jr., mgr.). Driven from Altar Jan. 25; fairly good house pleased. Mary Emerson in His Majesty and the Maid 26; small house; reserved better patronage. Nankeville's Minstrels 28; pleased good business. Prince of Plinko 30; good co.; good performance. County Chairman 31. Porter J. White's Faust 1. Mary Emerson in His Majesty and the Maid 2. Roselle Knott in Cousin Kate 3. Maud and Mummy 4. Message from Mars 7. Happy Hoosier 8. Maxine Elliott in Her Own Way 9. William H. Crane 10. Irish Pawnbrokers 11.

RICHMOND.—GONNETT THEATRE (Ira Swisher, mgr.). Peggy from Paris Jan. 25; pleased capacity. Cousin Kate 26; good business; excellent performance. Little Homestead 28; good business and performance. Peddler 30; pleased fair house. Happy Hoosier 1. Shoo-Gun 4. Country Kid 7. Dorothy Vernon 8. Crisis 9. NEW PHILLIPS THEATRE (O. G. Murray, mgr.). Aristocratic Tramp Jan. 24; good house and performance. Peck's Bad Boy 30; pleased good business. Betrayed at Altar 9.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommer, mgr.). North Brothers' Comedians Jan. 18-21; satisfactory business. Virginia 1. Peddler 3. 4. AUDITORIUM (Harry G. Sommers, mgr.). Louise Beaton in Rachel Goldstein 20. Daniel Sully in Our Pastor 21; good house; pleased, as usual. Hanlon Brothers' Superba 27, 28; three good performances; packed house. His Better Half 26; fair business. Peggy from Paris 2.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.). Virginia Jan. 25; S. R. O.; complete satisfaction; supporting co. good. Everyman 26; poorly attended. County Chairman 28; full houses; well received. Message from Mars 8. PEOPLE'S THEATRE (Burch and Burch, mgrs.). James H. Corbett in Rags to Riches 26; delayed train prevented matinee; for full large advance sale. Mary Anderson 5. Irish Pawnbrokers 12.

MADISON.—GRAND OPERA HOUSE (Graham and Schirck, mgrs.). Hoosier Girl's Troubles Jan. 26; good business. William Owen in Under a Shadow. Other plays: Newsboy, Moths, Mr. West from the East, Two Orphans, In Rogues' Gallery. At Old Cross Roads 7. Little Comedy co. 10. Two Merry Tramps 17. Arizona 20. Trip to Egypt 23.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosborough, mgr.). William Bramwell in Captain Barrington Jan. 24; large, well pleased audience; co. and play good. Peggy from Paris 31; S. R. O.; everybody well pleased; co. and play excellent. Stetson's U. T. C. 3. Crisis 10. Sign of Cross 13. Buster Brown 25. Otis Skinner 28.

LOGANSPORT.—HOLLING THEATRE (John E. Dowling, mgr.). His Better Half Jan. 26; fair co. and business. Rantow's Jolly Pathfinders opened 30-4 in Fight for a Million to pleased capacity. Other plays: Midnight in Chinatown, Hoosier Girl's Luck, Dr. Jekyll and Mr. Hyde, James Boys, Crisis 15. Eight Belles 21. Chinese Honey-moon 25. Arizona 28.

PORT WASHINGTON.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.). William Bramwell in Captain Barrington Jan. 23; good production and house. Virginia Harned in Lady Shore 25; excellent performance; pleased good house. Aristocratic Tramp 31. Two Johns 1. Ruined Life 3. Stetson's U. T. C. 4. Maud and Mummy 5.

ANDERSON.—GRAND OPERA HOUSE (C. C. Four, mgr.). Peggy from Paris Jan. 26; fair satisfaction; big business. His Better Half 28; good houses; performance fair. Virginia 30; performance excellent; S. R. O. Peddler 31; good satisfaction; fair business.

FRANKFORT.—BLINN THEATRE (E. Langebake, mgr.). Ruined Life Jan. 27; fair co. and business. Peggy from Paris 28; pleased capacity. Her Only Son 31; good attraction and business. Sign of Cross 4. H. S. and I. English Daisy 15. York State Folks 20. Arizona 23.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, mgr.). Flashing Water Stock co. opened Jan. 23 with For Her Sake to good business. Slaves of Shrauden 24 and My Uncle from New York 25 gave fair satisfaction. Happy Hoosier 28; pleased large house. Aristocratic Tramp 2.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.). Durno the Mysterious Jan. 23; pleased good business. Light house; light house. County exhibition of sleight of hand work; delighted audience 30. H. S. and I. 1 disbanded. Irish Pawnbrokers 7. Two Johns 9. David Harum 15.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.). Broadway Burlesques Jan. 24; top heavy house. Band concert (local) 26; large audience. Darkest Russia 27; light house. Minstrels 13. Sign of Cross 15. Sam Thorne in Peddler 21. Isle of Spice 22. Mary Emerson 25.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.). His Better Half Jan. 23; fair performance and attendance. Two Johns 28; good performance; S. R. O. Monte Cristo 1. Her Only Son 6. Bob Fitzsimmons 15.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.). Edwin Young co. in Indiana Folks Jan. 30; fair co. and house. Brandt and Goldsmith co. in Betrayed at Altar 3. Stetson's U. T. C. 8. Wilbur Mack's co. 16-18.

TIPTON.—MARTZ THEATRE (N. S. Martz, prop. and mgr.). Peggy from Paris Jan. 27; capacity; repr. sentative and appreciative audience. His Better Half 31; good house; fair co. Who is Who 7. At Old Cross Roads 13. Trip to Egypt 21.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.). For Her Sake Jan. 30; fair business; good satisfaction. Trip to Egypt 6. Who is Who 10. Buster Brown 20.

DECATUR.—ROSSE OPERA HOUSE (J. W. Bosse, mgr.). Monte Cristo Jan. 26; capacity; good business. Two Johns 31; full house; fair co. Betrayed at Altar 10. H. S. and I. 14.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, mgr.). Sam T. Jack's Female Burlesques Jan. 24; good business. Roselle Knott in Cousin Kate 27; delighted full house.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.). Item: Eagles are contemplated. A new \$40,000 Opera House, with bright prospect for its early commencement.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld,

mgr.). Two Johns Jan. 25; fair performance and house. H. S. and I. 27 canceled. At Old Cross Roads 8. Quincy Adams Sawyer 18.

RUSHVILLE.—CITY OPERA HOUSE (Howard Mullen, mgr.). Little Homestead Jan. 27; S. R. O.; co. strong; audience pleased. Her Only Son 9. Two Merry Tramps 15.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.). Hunt's Monte Cristo Jan. 26; pleased fair house. Aristocratic Tramp 28; good co. and house.

ANGOLA.—CROXTON OPERA HOUSE (R. A. Willis, mgr.). At Old Cross Roads Jan. 27; very fine production; capacity. Stetson's U. T. C. 14. Hubert Labadie's Faust 23.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heinemann, mgr.). York State Folks Jan. 17; capacity. Mascotte (local) 20. Jane Corcoran 21.

SABURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.). Malone's Wedding Jan. 18; fair house. Iowa Folks 31. Stetson's U. T. C. 9.

ALBION.—HOWARD OPERA HOUSE (G. O. Russell, Jr., mgr.). When Bell Tolls pleased \$139.75 house Jan. 26. Girl from Kansas 17.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, mgr.). At Old Cross Roads Jan. 25; fair house; co. and performance good. Bob Fitzsimmons 13.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretagot, mgr.). Hoosier Girl 1.

INDIAN TERRITORY.

SOUTH MALESTER.—LANGSDALE OPERA HOUSE (A. B. Estes, mgr.). Irish Pawnbrokers Jan. 24; good performance and audience. Little Swede 26; ordinary attraction; small audience. Holy City 28; extra good attraction; good audience. Morey Stock co. 30-4. For Her Sake 9. Barlow and Wilson's Minstrels 13. Marie Walworth 16. Grimes' Clair Door 20. Trip to Chinatown 27. The Holy City 28.

CHICKASHA.—WAGNER OPERA HOUSE (T. H. Dwyer, mgr.). Quincy Adams Sawyer Jan. 13. Faust's Minstrels 17. Princess Chic 19. Irish Pawnbrokers 21. Breezy Time 25. Hans Hanson 27 canceled.

LEHIGH.—BIJOU THEATRE (Boone Williams, mgr.). That Little Swede Jan. 28; fair co. and performance; small business.

ARDMORE.—ROBINSON'S OPERA HOUSE: Faust's Minstrels Jan. 28; good business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.). "Way Down East" Jan. 26; S. R. O.; everybody highly pleased; biggest business of season; cast much stronger than on former appearance. Heart of Chicago 1. Pretty Peggy 4. ITEMS: These trains were run 26 by Rock Island and Northwestern roads for accommodation of theatre parties from surroundings towns. Over four hundred people were brought in. A new brick opera house at Kingsley, Ia., was opened 27, opening attraction being Was She to Blame 27.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jott, mgr.). Royce Brothers in Next Door Jan. 26; failed to appear; disbanded at Keokuk. Heart of Chicago 27; changed date and Span of Life played to fair house; performance pleased. Missouri Girl 28; two good houses; well received. Maud and Mummy 30. Banker's Child 1. "Way Down East" 3. Devil's Auction 9.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.). Royce Brothers in Next Door Jan. 27 canceled. Girl from Kansas 28; largest and most fashionable audience of season; enthusiastically received. Dolly Varden 31, 1 canceled. Edna Wallace Hopper 3 canceled. Billy B. Van in Errand Boy 4. Mildred Holland in Triumph of Empress 13. Ethel Barrymore 18 canceled. Andrew Mack in Way to Kenmare March 2. GRAND OPERA HOUSE (William Foster, mgr.). Millionaire Tramp 26-28; good business and co. Span of Life 30-1; excellent co.; big business; well received. Child Slaves of New York 34. Heart of Chicago 6-8. AUDITORIUM (William Foster, mgr.). Maxine Elliott in Her Own Way 2.

CRESTON.—TEMPLE GRAND THEATRE (Carl Davenport, mgr.). Missouri Girl 1. Heart of Chicago 7. Gates and Mack's Holy City 21. Margaret Ralph in Shakespearean production 25. PATTS' OPERA HOUSE (J. H. Patt, mgr.). Vendetta Jan. 24; fair performance; poor house. Dr. Jekyll and Mr. Hyde 25; fair performance and house. Peck's Bad Boy 28; well deserved good business. Next Door 7. "Way Down East" 10. Devil's Auction 11. Banker's Child 14. Peck and His Mother-in-Law 16. Hayman and Blackman co. 17, 18. Mugg's Landing 23. Struggle Between Capital and Labor 25.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.). From Rags to Riches Jan. 26; good business; pleased patronage. Sign of Cross 27; fair business; good performance. Babes in Toyland 31; full house; fair imitation of original production, with Mary Maribelle and Little Chip as Jane and Alan; both clever. Maud and Mummy 4. Little House 5. Good business; good performance; pleased immensely. William Owen in Lady of Lyons 2. Errand Boy 3. Mahara's Minstrels 6. Rutledge Stock co. 13-18. Mildred Holland 21. Ingomar 22.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.). "Way Down East" Jan. 26; good performance and house. Seminary Girl 25; pleasing performance; large audience. Sign of Cross 26; fair business. Frank Rutledge Stock co. 27, 28; moderate attendance. Maxine Elliott 3. Murray and Mack 4. Sweet Clover 9. Elmore Sisters 15. From Rags to Riches 17. Malou's Wedding Day 21. PEOPLE'S THEATRE (Edward Curran, mgr.). Vandeville and stock co. in popular plays 30-4.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.). Seminary Girl Jan. 24; good performance and house. From Rags to Riches 25; fair performance and audience. Maxine Elliott 27; delighted house; to top heavy house. Maxine Elliott 27. S. R. O. Sign of Cross 28; good performances and houses. Babes in Toyland 31; large advance sale. Devil's Auction 2. The World 4. Flints (hypnotists) 6-11. Blanche Bafes 18. Mildred Holland 22. Heart of Chicago 25.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.). From Rags to Riches Jan. 27; fair performance and business. "Way Down East" 28; two performances; best of satisfaction; capable co. Babes in Toyland 29; two performances; packed houses; well deserving of good patronage. Maud and Mummy 31. Errand Boy 1. Devil's Auction 5.

SIoux CITY.—NEW GRAND (Woodward and Burgess, mgrs.). Sign of Cross Jan. 22, 23; fine performance; great satisfaction. Sherlock Holmes 24; good house; seemed to please. Was She to Blame 25; fair house and co. Girl from Kansas 26; capacity; good business. English Daisy 27. Maxine Elliott in Her Own Way 28; packed house; delightful evening.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.). Ashland Dramatic co. 9-11. WILSON THEATRE (A. B. Beall, lessee; C. D. Wilson, mgr.). Pretty Peggy 1. English Daisy 3. Ghosts 7. Taming Shrew 9. Study in Scarlet 10. Roselle Knott 14. Devil's Auction 18. Capital and Labor 21.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.). Missouri Girl Jan. 25; S. R. O.; satisfaction. Banker's Child 28; fair co. and house. Next Door 27 failed to appear. Peck's Bad Boy 31. "Way Down East" 9. Capital and Labor 13. Orphan's Prayer 16. Irma Opera co. 17.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, mgr.). Heart of Chicago pleased large house Jan. 25. Span of Life 26; fair business; pleased. Banker's Child 31; pleased. "Way Down East" 8. Irma Opera co. 15.

ALBIA.—KING'S OPERA HOUSE (Payton and Swearingen, mgrs.). Missouri Girl Jan. 26; large, well pleased house. Peck's Bad Boy 30; good attraction; small house. "Way Down East" 2. Lexally Dead 8. Capital and Labor 14.

INDEPENDENCE.—GIDNEY OPERA HOUSE (C. E. Ransler, mgr.). "Way Down East" Jan. 19; better than ever; third time; crowded house. Rutledge Stock co. 30-1; poor co. and houses. Devil's Auction 17.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.). Seminary Girl Jan. 25; pleased large house; co. and play fine. Earl Doty in The World 28; pleased good houses. Sanford Dodge 3. Jessie Bartlett Davis 14. From Rags to Riches 18.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.). Holy City Jan. 25; fair house for return; audience pleased. Dr. Jekyll and Mr. Hyde 29; crowded house; splendid satisfaction. Anna Eva Fay opened 30-4 to S. R. O.

ALGONA.—CALL OPERA HOUSE (Roscoe Call, mgr.). "Way Down East" Jan. 16; good house; good performance. William Owen in Lady of Lyons 25; fair and appreciative audience; very cold weather.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.). William Owen in Lady of Lyons Jan. 20; co. fine; pleased. Ghosts 28; good co.; pleased. Taming of Shrew 1.

FORT MADISON.—EBINGER GRAND (W. E. Ebinger, mgr.). Mahara's Minstrels 2. "Way Down East" 6. Devil's Auction 7. From Rags to Riches 12. Weary Willie Walker 16.

ELORA.—WINNER OPERA HOUSE (Gilman and Kenoyer, mgrs.). Heart of Chicago Jan. 31; good co.; fair house. Taming of Shrew 8. Peck's Bad Boy 21.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.). Millionaire Tramp Jan. 25; fair co.; or

inary business. Murray and Mack in English Daisy 2; advance sale very good. Peck's Bad Boy 9.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank

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proved, as usual, big drawing card at two performances. 30. Robert B. Mantell 31. Factory Girl 2. 1. ITEM: Schubert Club, a local musical organization directed by Prof. William G. Merrihew, gave a most artistic concert 28. Among those from abroad who assisted was Mrs. Charlotte Bord Gilbert, of Troy, whose voice of rare sweetness. GEORGE C. MOON.

ROCHESTER.—NATIONAL THEATRE (Max Hurlig, mgr.): Vogel's minstrels Jan. 30-31; good business; performance deserves high praise. Great Automobile Mystery 2-4; fairly good houses. Village Postmaster 9-11. BAKER THEATRE (Shubert Brothers, mgrs.): John E. Boyle, res. mgr.; usual S. E. O. house at Sunday evening concert 28. Hearts Adrift attracted fine audiences 30-1 and pleased. White Tigress of Japan 2-4; sang houses. Martin's U. T. C. 6-8. LYCEUM THEATRE (M. E. Wolff, mgr.): May Irwin in Mrs. Black Is Back to crowded house 29. Field's Minstrels to good sized houses 3, 4. J. W. CARRUTHERS.

ELMIRA.—ITEMS: It is intimated that the old Academy of Music will be remodeled into an up to date theatre. Dan Quinlan of this city will later revive the Quinlan and Wall's Minstrels. H. D. Boyer has been forced to leave Stetson's U. T. C. at Bradford Pa., where he is confined in a hospital. M. R. Williams, of this city, manager of the Auditorium Theatre, Conesaut, O., will also manage a skating rink in that city, at which vaudeville acts will be offered as special features. Joseph H. Geer, formerly manager for Tim Murphy, has been made associate editor of the Elmira Telegram. J. MAXWELL BEERS.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Eternal City Jan. 28 pleased fine house. Field's Minstrels 28; the best performance seen here in years; Milton Aborn's All-Star Vaudeville co. 30-4 delighted fine audiences. Wilton Lackaye 9. Sky Farm 11. Nat Willis 14. Southern and Marlows 17. Country Girl 18. RAND'S OPERA HOUSE (M. Reis, mgr.): John Jack in Parish Priest 28-29; fair houses. Middleman 30-1; medium business. James Boys in Missouri 2-4. Gunner's Mate 6-8. When Women Love 9-11. Moonshiner's Daughter 13-15. Martin's U. T. C. 16-18. LYCEUM THEATRE (Burns Gilliam, mgr.): Mortimer Snow Stock co. 30-4 in Cowboy and Lady; capacity houses; this is the fourth successful week of this splendid co. and it is an honor to Troy. Du Barry 6-11. Under Two Flags 13-18.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Bennett-Moulton co. opened Jan. 30-4 with Daughter of People; fine performance; very large house. Other plays: Belle of Virginia, Jealous Wife, By King's Command, Shadowed Lives, Lyndon Bank Mystery, Fatal Coin, Shipwrecked, Outcast of Society, Side Lights of New York, Vaudeville 6-8. Royal Slave 10. Player Maid 11. ITEM: Florence Davis and co. will be here the coming week to complete rehearsals for the opening performance of the new play, The Player, which is soon to be presented in New York under management of H. C. De Mille. First performance in public will occur here 11.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Field's Minstrels Jan. 27; S. R. O.; excellent performance. Harvey and Gage Stock co. 30-4 (except 2); S. R. O.; good co.; patrons well pleased. First part: Parish Priest, 2. Goldstein, Nutmeg, March, Viola Allen, 2. Howe's Pictures 6. The Pitt 8. Wife in Name Only 10. canceled. Murray and Mackey Stock co. 13-18. Louis Mann 22. May Irwin 24. ITEM: Glens Falls, Portland Cement Co., which employs about 300 men, and has been closed past few months, will reopen in a few days. Theatre will be greatly benefited by this move.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.): Ralph P. Stoddard, res. mgr.; Charles K. Champlin and excellent co. pleased crowded houses Jan. 28-29; S. R. O. every night. Plays: Runaway Wife, Octoroon, Jim the Westerner, Convict 777, By Royal Command, Wormwood, Only a Slave, Up and Down the Life, Howe's Pictures pleased good house 31. Candida 1; excellent co.; satisfaction to fair house. Quincy Adams Sawyer 4. Vernon Stock co. 6-11. Sky Farm 13.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): Jere McAuliffe co. Jan. 24-28 to good business. Fenberg Stock co. opened 30-6 with Beware of Men to good house; good co.; specialties deserve mention. Other plays: On Stroke of Twelve, Convict 777, Queen of White Slaves, Dealers in White Women, Fallen by Wayside, Young Hellness, Little Red Riding Hood. Sky Farm 7. Bennett-Moulton co. 13-18.

KINGSTON.—OPERA HOUSE (C. V. DuBois, mgr.): Charles K. Champlin co. Jan. 31-4 opened with Up and Down the Life to S. R. O.; fair co. Other plays: Runaway Wife, Octoroon, Wormwood, Jim the Westerner, By Royal Command, Convict 777, Murray and Mackey co. 6-11. RONDOUT OPERA HOUSE (William G. Finley, mgr.): Candida 30, 31 pleased fair business.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.): W. A. Kadel, res. mgr.; Murray and Mackey co. broke the house record on their opening Jan. 23; business continued good; co. excellent. Plays: Blue Grass of Kentucky, Dutchess Du Barry, Hearts of Blue Ridge, Sentenced for Life, Younger Brothers. Under Southern Skies 9. C. K. Champlin co. 13-18.

NEW ROCHELLE.—THEATRE (Edwin P. Doe, mgr.): Jere McAuliffe in Working Girl's Wrong Jan. 23; good business; heavy applause from top of house. Jessie Millward Vaudeville co. 24; good bill; fair house. Lionel Barrymore, with good co., in Other Girl 28 pleased large audience. Wilton Lackaye in Pitt 4. Sky Farm 6. Human Hearts 9. George Cohan in Johnny Jones 10. Adelaide Thurston 11. 1. Murray and Mackey co. 6-11. RONDOUT OPERA HOUSE (William G. Finley, mgr.): Candida 30, 31 pleased fair business.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Hearts of Oak Jan. 31 changed to later date. Fields and Hanson's Minstrels 2 canceled. Rachel Goldstein, with Malsie Cecil in title-role, 2; two large and well satisfied audiences. Murray and Mackey 6-11, but no agent or paper has appeared. Persimmon Drama 6-8. Candida 11. Royal Slave 17. Vernon Stock co. 20-25.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Edward Morgan in Eternal City Jan. 28; excellent performance; good house. Murray and Mackey co. 30-4 in Blue Grass of Old Kentucky, Dutchess Du Barry first half; good co. and business; attractive specialties. Viola Allen in Winter's Tale

1; cultured and brilliant capacity; beautiful production. Wilton Lackaye 7. Sky Farm 8.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Damon and Pythias pleased light house Jan. 28. Emery Stock co. 30-4; good co.; fair business. Plays first part: Ways of Women, Other People's Money, King of Tramps, Camille. Field's Minstrels 6. When Women Love 8. Moving Pictures 10, 11. Candida 17. Bennett-Moulton Stock co. 20-28.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Henrietta Crossman 1; large and appreciative house. Field's Minstrels 2; excellent business. Emery Stock co. 6-11. BURTIS OPERA HOUSE (E. S. Newton, mgr.): Lyceum co. 4; fair business. Factory Girl 7. When Women Love 8.

ITHACA.—LYCEUM (M. M. Gustadt, mgr.): Viola Allen in Winter's Tale Jan. 28; good business. Pitt 24. Puff 28; capacity. Montgomery and Stone in Wizard of Oz 30; S. R. O. Henrietta Crossman in Sweet Kitty Bellairs 31 pleased good house. James K. Hackett in Crossing 11.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): When Women Love Jan. 28; dry fairly and pleased. Mable-Harder co. 30-4 (except 2) opened in Slave Girl and satisfied large audience. Henrietta Crossman 2. Baldwin 6-11. Bennett-Moulton co. 13-18.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, mgr.): Charles S. Smith, mgr.; Chester De Vonde co. Jan. 23-25; excellent business. Plays later half: S. R. O. Great Medical Mystery, Calico, Crimes of New York; excellent satisfaction. Wife in Name Only 6.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Robert Mantell in Richard III Jan. 30 pleased S. R. O. Howe's Pictures 2; large business. Daniel Ryan Stock co. 6-11, presenting Macbeth, Virginius, Ingomar, Monte Cristo, Three Musketeers, Circus Girl, Mad King, Lady of Lyons.

CORNING.—OPERA HOUSE (Wallace and G. L. more, lessees and mgrs.; H. J. Sternberg, res. mgr.): Damon and Pythias Jan. 27; poor business. For Fair Virginia 28; good house; pleased. Joshua Simpkins 4. Chicago Stock co. 6-11.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Collin, mgr.): Clara O'Brien co. opened to S. R. O. Jan. 30; excellent co. Moonshiner's Daughter 8. Wife in Name Only 11. Candida 15. Village Postmaster 16. Royal Slave 21.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Lady Audley's Secret Jan. 28 failed to appear. Damon and Pythias 1 failed to appear after town was billed. Othello 9.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Viola Allen in Winter's Tale Jan. 31; crowded house; excellent performance; good co. Wilton Lackaye in Pitt 6. Fenberg Stock co. 7-11.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): For Fair Virginia 1; big business; principals fair; very poor support. Othello 7. Vogel's Minstrels 24.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Pitt, Puff, Puff Jan. 27; overflowing house; excellent satisfaction. Jere McAuliffe co. 30-11 opened to S. R. O.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumber, mgr.): Royal White Malsatma Jan. 30-4 (except 1). Wife in Name Only 1. Vogel's Minstrels 2.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Howe's Pictures Jan. 28; excellent entertainment; receipts \$300. Wilson-Frye co. 14. Eben Holden 21.

ONEIDA.—MUNROE (E. J. Preston, mgr.): Only Way Jan. 5 failed to appear. Wife in Name Only 8. Klank-Urban co. 20-25 canceled. A Royal Slave 28.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): Vogel's Minstrels Jan. 27; good performance and business. St. John's Military Academy Band 3.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Hearts of Oak Jan. 30; fair co. and house.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Gay Old Sport 7. When Women Love 13.

PLATTSBURGH.—THEATRE: Viola Allen in Winter's Tale 4. Howe's Pictures 8.

LYONS.—MEMORIAL THEATRE (Burt C. Ohman, mgr.): Candida 8. Village Postmaster 16.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Wife in Name Only 10.

NORTH CAROLINA.

GREENSBORO.—GRAND OPERA HOUSE (C. T. Fuller, res. mgr.): Murray Comedy co. Jan. 23-28 (except 27); very good co.; fair business; inclement weather. Plays: Bondman, Sign of Four, Man from Home, Shamus O'Brien, Foxy Grand Pa. Man from Missouri, Walker Whiteside 27; excellent co.; fair business. Charles Dickson in Simple Life 2. Show Girl 3.

ASHEVILLE.—GRAND OPERA HOUSE (L. George Barber, mgr.): Harris Parkinson co. Jan. 30-4; popular prices. AUDITORIUM (W. F. Randolph, mgr.): Walker Whiteside in David Garrick's Love 21; small house; delighted. Wizard of Oz 27; good house; delighted.

CHARLOTTE.—ACADEMY OF MUSIC (Marx S. Nathan, local mgr.; Paderevski Jan. 28; S. R. O.; performance delighted. Wizard of Oz 28 pleased big house. All star cast in Two Orphans 1; good business; performance very fine and thoroughly enjoyed.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Brown's in Town Jan. 27 canceled. Tenderfoot 6. Simple Life 7. Irish Pawnbrokers 9. Lyric Stock co. 10-15.

CONCORD.—OPERA HOUSE (J. B. Caldwell, mgr.): Walter Whiteside in David Garrick's Love 1; excellent performance; capable co.; fair business. Osman Stock co. 6-11.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Paige Comedy co. Jan. 30, 31.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Harold Nelson in Heart and Sword Jan. 27; good business; satisfaction. Williams and Walker in In Dahomey 31. Marriage of Kitty 2 canceled. Show Girl 9. Daniel Sully 10.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussman, mgr.): Harold Nelson in Heart and Sword 23 pleased audience.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): Fred W. Falkner's co. in Man from Sweden Jan. 25; fair co. and business.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; C. Miller, bus. mgr.): Prince of Pilsen 2. Sho-Gun 3. Schumann-Heink in Love's Lottery 4. NATIONAL THEATRE (Gill Burrows, mgr.): Prisoner of War Jan. 26-28; stirring and up to date melodrama; many good features; business excellent. Nannette Comstock in Crisis 30-1; first-class performance throughout; capacity. At Old Cross Roads 2-4. Wedded and Parted 6-8. More to Be Pitted Than Scorned 9-11. ITEM: Crosby Leonard, leading man in The Crisis co., was taken suddenly ill just before matinee 1, and his part was very acceptably played by William M. Munster, business-manager of co. LUCIEN A. SOWARD.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): When Bell Tolls 2. Miss Bob White 3. Blondell's Lost Boy 7. Ruined Life 10. Her Only Sin 17. From Rags to Riches 22.

WILLIAM H. MCGOWN.
YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Under Southern Skies Jan. 28; excellent performance; good co.; pleased big house. Barney Gilmore 27, 28; excellent satisfaction; fine business. Madame Schumann-Heink in Love's Lottery 31; S. R. O.; star and support fine; enthusiastic audience. My Wife's Family 2. Village Postmaster 3. Sin of Temptation 4. Cecilia Loftus 7. Gamekeeper 9. Field's Minstrels 11. On Bridge at Midnight 13. PARK THEATRE (Frank Burt, lessee): Humpty Dumpty 30-1; poor performance and business. Hot Old Time 2-4. ITEM: Lease of Park and Frank Burt has been confirmed. Reported that John Tod and other wealthy men will build new theatre. If they desire they have the means to produce. Barney Rosenthal resigned his position, treasurer Opera House and returned to Akron to engage in business for himself. Barney was very popular here.

EAST LIVERPOOL.—CERAMIC THEATRE (Edward L. Moore, mgr.): Kellar Jan. 23; capacity; many turned away. Our New Minister 25; capacity; fine production. Mummy and Humming Bird 27; splendid performance; small house. Over Niagara Falls 28; two performances; big business; strident co. "Way Down East 30 pleased good house. Sweet Clover 31; first-class co.; delightful performance. Buster Brown (return) 1. Under Southern Skies (Eagles' benefit) 3. Wayward Son 4. Norse Payton Stock co. 11. Field's Minstrels 15. NEW GRAND OPERA HOUSE (My Wife's Family 2. Village Postmaster 3. Sin of Temptation 4. Cecilia Loftus 7. Gamekeeper 9. Field's Minstrels 11. On Bridge at Midnight 13. Humpty Dumpty 30-1; poor performance and business. Hot Old Time 2-4. Only Show Girl 6-8. ITEM: Who is Who co. disbanded here 28.

AKRON.—NEW COLONIAL THEATRE (M. Ries, mgr.): Fortune Teller Jan. 25; co. very good; medium attendance. Trip to Egypt 27 pleased fair attendance. Under Southern Skies 28; very clever co.; paying business. Sho-Gun 30; large and delighted audience; co. fine. May Irwin in Mrs. Black Is Back 1. Village Postmaster 2. Buster Brown 4. Cecilia Loftus in Serio-Comic Governance 6. GRAND OPERA HOUSE (T. K. Albaugh, mgr.): Who is Who 28-29; medium business. Barney Gilmore in Kidnapped in New York 30-1 pleased fair attendance. Human Heart 18. Only Show Girl 6-8. ITEM: Who is Who co. disbanded here 28.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Peddler Jan. 24 pleased large audience. Bunch of Keys 26; poorly presented; medium house. Out of Fold 28; good co. and performance; satisfaction to fair audience. Happy Hooligan 30; fair co.; satisfied large house. Who is Who 31 canceled. Stetson's U. T. C. 2. Miss Bob White 4. On Bridge at Midnight 9. Buster Brown 11. York State Folks 14. Vogel's Minstrels 20. Her Only Sin 22. Beauty Doctor 28.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Bennett-Moulton co. Jan. 23-25 in Daughter of People, Ezra Dexter, Fatal Coin, Belle of Virginia, London Bank Robbery, Side Lights of New York, Child of Streets 30; good business; co. and performance satisfactory; specialties good. Fortune Teller 31; large audience; pleased; capable co. Buster Brown 7. Peck's Bad Boy 8. Isle of Spices 14. Vogel's Minstrels 15. Miss Bob White 17. Sam Devere's Stock co. 20-25. Faust 28.

PORTSMOUTH.—GRAND OPERA HOUSE (C. F. Higley, mgr.): Bertha Galland in Dorothy Vernon Jan. 25 pleased capacity; advanced prices. Great Lafayette 28; fair houses; performance not up to former years. St. Stebbins 30; good business at popular prices; satisfactory. Our New Minister 30; large and appreciative audience; strong and well balanced co. Under Southern Skies 1. Strollers 6. Sam T. Jack's co. 7. Our New Minister (return) 8. Human Heart 18.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Happy Hooligan Jan. 27 and Bunch of Keys 28, 29, gave fair performances to fair business. Margaret Neville co. opened 30-4 in Girl of Slums to capacity. Wedded and Parted 5. County Chairman 6. Nannette Comstock in Crisis 7. Her Only Sin 11. Bertha Galland 14. Fortune Teller 15. Race for Life 16. Buster Brown 17. Trip to Egypt 19. Field's Minstrels 21.

ALLIANCE.—OPERA HOUSE (Smith and Fonda, mgrs.): Who is Who Jan. 25; fair business and satisfaction. Humpty Dumpty 28 pleased fair audience. Mummy and Humming Bird 28; good business. Patten and Perry in Jerry from Kerry 30; light business; pleasing performance. Buster Brown 31; good house; splendid satisfaction. Eben Holden 2. To Die at Dawn 3. Under Southern Skies 6. Katzenjammer Kids 10. Duvries' Stock co. 13-18.

WILKESVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Jesse James Jan. 27; fair performance; poor business. Heart of Texas 30; good performance; small house. My Friend from Arkansas 1. Eben Holden 3. Great Eastern Stock co. 6. Katzenjammer Kids 9. Mabel Hazleton's Burlesques 11. Married Man's Troubles 14. Under Southern Skies 17. Gertrude Roberts' co. 20-22. Betrayed at Altar 24.

STEBENVILLE.—GRAND (C. W. Maxwell, mgr.): My Wife's Family Jan. 30 pleased big house. George Sidney in Busy Lizzy 1; packed house; per-

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formance good. Under Southern Skies 4. Game

Keeper 6. Great Eastern Stock co. 7. 8. Bunch of Keys 10. Miss Bob White 11. Sam T. Jack 13. "Way Down East 14. Al. G. Field 17. Two Johns 20. From Rags to Riches 22. Faust 25.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Fortune Teller Jan. 28; large audience. Funny Side of Life 27; good business; funny play. Buster Brown 28; S. R. O.; very clever play. Madame Schumann-Heink 1; S. R. O. at premium; delighted beyond expression. Our New Minister 2. Wayward Son 6. Under Southern Skies 9. Elvathwa 8. Maid and Mummy 10. On Bridge at Midnight 11.

SALEM.—GRAND OPERA HOUSE (Smith and Fonda, lessees and mgrs.): Old Arkansas Jan. 24; fair performance and business. Katzenjammer Kids 26 did not please fair business. Eben Holden 27; excellent co.; deserved better patronage. Humpty Dumpty 28; fair co.; good houses. "Way Down East 31 delighted good house. Jerry from Kerry 2. My Wife's Family 3. To Die at Dawn 4.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Lyman Twins in At the Races Jan. 30; co. compelled to cancel week 30 of one night stands and play Avenue Theatre. Pittsburgh, instead, or lose its bookings at other theatres managed by Stair and Havlin. Patten and Perry 4. Human Hearts 8. Miss Bob White 13. Ridgway Concert co. 15. Two Johns 17.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Uncle Josh Perkins Jan. 25; good houses. Heart of Texas 27; fair business. Lyman Twins in At the Races 28; fair house. Charles A. Loder in Funny Side of Life 30; good house; pleased. Charles Hawtree in Message from Mars 2. Jack's Bad Boy 4. Miss Bob White 7. Madame Schumann-Heink in Love's Lottery 15.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Bertha Galland in Dorothy Vernon of Haddon Hall Jan. 27 more than pleased excellent house. Little Church Around Corner 28 pleased record breaking matinee. reit-d house at night. Under Southern Skies 30 pleased excellent business. Sam T. Jack's Burlesquers 3. Strollers 7. "Way Down East 15.

WARREN.—OPERA HOUSE (Dora Brothers and Leslie, mgrs.): Funny Side of Life 1. 2. 3. fair attraction; small business. Mrs. Fenn 28; good business. Little Church Around Corner 28; good business. My Wife's Family 30-1; good business; packed fair business. Under Southern Skies 2. Sam T. Jack's Burlesquers 3. Strollers 7. "Way Down East 15.

(Continued on page 24.)

A PIRACY BILL.
Senator McGovern, of Hartford, has introduced in the Connecticut Legislature the Anti-Piracy bill, which is known as the Dramatists' Club bill to prevent play piracy.

THE LONDON STAGE.

Gorgeous Shakespearean Revivals—Russian Drama—New Plays in Prospect—Notes.
(Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, Jan. 28.

Since I last had the honor to address MIRROR readers we have had quite a high old Shakespearean time. And for the matter of fact, so has the high old Bard himself, for the only West End production of the week have been grand and gorgeous revivals of two of his plays.

Firstly, Lewis Waller gave us at the Imperial a reproduction of Henry the Fifth, which he did so beautifully at the Lyceum in the beginning of 1901, where its great promise of prosperity was suddenly nipped in the bud by the death of England's late great Queen, the venerable Victoria. That mournful but not unexpected event killed all the theatrical and variety business for many a dismal week. A theatre with the big society following which the Lyceum then still had was, of course, one of the first to suffer. But why dwell on sad topics? Let us on, or rather, as the gallant Fifth Harry himself says: "Once more unto the breach, dear friends!"

Both as regards Waller's own acting, as William of Stratford's favorite hero, and the grand mise en scene, Lewis Waller has never done anything better (if so good) as Henry the Fifth. In both these respects his Lyceum presentation of this rousing war drama, throughout which that great patriot, its author, has made us hear the war drum throb with no uncertain throbbing. Speech after speech and line after line of this most English and most exciting of dramas elicits thunders of applause from kind playgoing patriots in front. Indeed, so applicable are most of these poet's passages to certain events even of these days that if one did not know differently one would declare that these passages had been written to drop in just before the curtain went up.

Waller's King Harry is not only the Agincourt hero of Shakespeare's play, but also of the exhilarating war ballad, "The Battle of Agincourt," written by William's young colleague and brother-bard, Michael Drayton, afterward Poet Laureate. In elocution, in gallant bearing, in overwhelming patriotic fervor, Waller's King Harry is perfection. Great favorite as he is (and deservedly so), he is not the most varied and versatile of actors. He is seldom at home in a "character" part or in humorous work. In each of these important histrionic departments, he falls full short of Irving, Tree, and Forbes Robertson. But as a true, gallant, undaunted, heart-stirring declaimer, he is without an equal on the British stage. It cannot then be wondered at that the audience followed his performance with rapt attention, relieved by thunders of applause.

The other characters are also (for the most part) finely played. Chief of these scorers is William Mollison, a young actor who has a clear ringing elocution equal to Waller's, and adds a strong gift for "character" studies. His Pistol is a fine, strong humorous impersonation. I can not call to mind any actor around who would play it better. If so well. Frank Dyall as the Dauphin, John Beauchamp as Charles VI and the Archbishop of Canterbury, Norman McKinnel as Williams, Sarah Brooke as the Princess, and especially A. E. George as Fluellen all deserve high praise.

For his next production Lewis Waller has also selected a Shakespearean masterpiece—namely, Romeo and Juliet—with himself as young Montague and the beautiful Evelyn Millard as Miss Capulet. But I don't think L. W. will need this W. S. tragedy for a good while to come.

The other big Shakespearean production of the week was even more gorgeous and wondrous as to staging. This was Much Ado About Nothing, which Beerbohm Tree produced (for the first time in his career) at His Majesty's last Tuesday. For sheer magnificence and microscopic attention to detail Tree's production of this glorious comedy, or, rather, comedy drama was not beaten even by Sir (then Mr.) Henry Irving's production at the Lyceum over twenty years ago. It is not Tree's fault that he could not this time engage Ellen Terry, for, as he proved by his engaging both her and Mrs. Kendal for his revival last year of The Merry Wives of Windsor, he spares no expense. Nor is he like those personages who, as the old-time poet says "can brook no rival near the throne." Tree has secured the best cast he could get for money, and for Beatrice he has engaged one of the most popular of English actresses—namely, Winifred Emery. A wise move this in more senses than one, for the winsome Winifred's appearance as Beatrice on Tuesday was not only her first appearance in that character, but also her first time of acting since her three years' severe illness. Tree has also engaged such fine sound actors as Henry Neville for good old Leonato, Fisher White for L.'s shrewd brother Antonio, Basil Gill for Claudio, Louis Calvert for Dogberry, Miriam Clements for Hero, Lawrence Irving for Don John, that quaint and ripe comedian Lionel Brough for Verges, and Lal's bright and brainy young son, Sydney Brough, for Don Pedro. All these score splendidly, young Gill (a fine elocutionist) being perhaps a shade too heavy as the caddish Claudio.

But what of the two leading parts, say you? Ah! well, there I must confess to experiencing a good deal of disappointment, especially with Tree. Candidly, I do not like his Benedick a bit. He seems to me to have quite misunderstood the character. He makes it too foppish and flimsy, too much of the "funny man" and not enough of the brave young warrior of Padua, who, like his "Dear Lady Disdain" (meaning, of course, Beatrice), is only too vain of his wit and powers of repartee. In one vein devised bit of comic business Tree's Benedick became quite an acrobatic clown. In the scene of the plot to make him think Beatrice dying of love for him, instead of "withdrawing to the arbor," as the author has arranged, this Benedick mounts an orange tree, forsooth, and shows oranges from time to time on the plotters! In short, of all the dozens of widely diversified characters which I have seen the wondrously versatile Tree enact his Benedick is (for me) his least satisfactory impersonation.

Nor am I quite in love with Winifred Emery's Beatrice. She looks charming, and is, of course, too experienced and too artistic an actress to act badly. But she makes Beatrice too snappish, too bitter, too much of a shrew, rather than as Beatrice was, a true, womanly, tender-hearted lady, given overmuch to venting her sallies of humor on all and sundry. She is not that merry Beatrice at whose birth "a star danced," as she says. Still, Miss Emery's rendering has some good points, notably in the great scene where she urges Benedick to avenge the wickedly slighted Hero and to "kill Claudio." Tree is also better here.

This fine duologue Tree has with (as I hold) much wisdom shifted from its old place in the script—namely, in the Church—to the street by the church porch from which the disappointed and startled wedding guests are seen issuing. A clever idea this, and well worthy of the always brainy Tree.

To sum up, although to my thinking (and to that of most of my fellow critics) neither the new Benedick nor the old Beatrice came any where near in merit to the greatest Beatrice and Benedick of modern times, meaning, of course, Ellen Terry and Henry Irving yet the latest revival of this delightful play is already attracting and delighting vast bodies of playgoers. Whereat I say, "Hooray!"

The blithe old Bard of Avon's marie is also still drawing crowds at yet a third West End theatre—namely, the Adelphi—where The Taming of the Shrew, well on toward its hundredth performance still delights big audiences, thanks chiefly to the fine Tinker Sly and Shrew-Tamer Petruchio of Oscar Asche, and the alluring shrew of Oscar's clever young wife, Lily Brayton.

In connection with the terrible news from Russia this week we have been regaled with a gruesome but powerful Russian drama entitled The Chosen People, played at the Avenue by real Russians. As you may guess by the title, the

long-suffering persons of the play are members of that long-suffering race, the Hebrews. Even to those of us who cannot glibly patter nor unerringly follow the Muscovite language The Chosen People was deeply interesting by reason of its strong and pathetic situations and artistic and realistic representations. The play was only put up for a week, and it ends to-night.

I regret to have to record several deaths in the theatrical profession this week. Those who have passed away include Charles H. Stephenson, a sometime retired veteran actor, long popular in Adelphi melodrama; Charles Kean Chute, a much respected manager and actor, aged 46; Ada Neilson, a powerful actress who had done excellent service to the stage, and my dear, beloved old friend, James M. Hardie, who, with his clever and popular wife, Sara Von Leer, did so much useful and wholesome theatrical managerial work in your nation, and in this poor Hardie, a fine, well-set-up man, who always looked the picture of health, was only fifty-nine and looked many years younger.

Several important new plays are looming in the near future. These include Great Friends, a kind of "problem" play (by that powerful novelist, G. S. Street), to be tried by the Stage Society to-morrow (Sunday) night and on Monday afternoon; The Diplomats, a two-act comedy by Sydney Grundy, to be produced at the Royalty in the course of a week or so; Madame Dubarry, still being actively rehearsed by Mrs. Brown-Potter at the Savoy; Richard Claude Carton's new comedy, Mr. Hopkinson, for the Avenue, and Captain Robert Marshall's new

THE MORAL DEMAND.

Gilbert White entertained most hospitably in his studio at No. 74 South Washington Square on Saturday afternoon, February 4, a number of folk well known in the literary and dramatic world, who listened to the reading for the first time by Grace Trobel Colbron of her very satisfactory translation of the one-act play, The Moral Demand, from the German by Otto Erich Hartleben.

There are but three characters in the piece—one a lay figure of a maid, the others a man and woman—all that are necessary to show how a woman, bad at first through circumstances, then through choice, plunges in still deeper and takes the well-intended but weak man along with her. In her translation Miss Colbron has lost none of the strong lines or points in the piece.

The scene is in the apartments at a watering place of Rita Rivera, a music hall singer. She is waiting for the visit of a French count, with whom she has become intimate. While she waits, Frederick Stierwald, who had known and loved her in the old home where she was a girl, is announced. In those days his father in his old age had wanted to buy Rita and marry her for her youth. The son, thinking his father's love a pure one, had drawn back, and Rita, when it was almost too late, had run away from home to be rid of it all. She had taken up the gay life of a singer, but she never forgot that her own father, Hattenbach, had tried to pay his debts to the elder Stierwald, a great merchant, by selling her to him. When Frederick finds

among the three hundred guests. The invitations read: "Early and Late, From four o'clock in the afternoon until midnight." From the earlier hour until long after the later there was a "continuous performance" of music, singing and recitations by Lloyd Bingham, Madame Antoinette Le Brun, Ida Mampel, Edwin Markham, and B. B. Valentine, the playwright, both of whom read poems written for the occasion; Mr. and Mrs. Hallett Gilbert, Franc V. Le Mone, the Bohemian Trio, Madame Anna Bulkeley Hills, Lee Fairchild, Edward Brigham, of Mrs. Leslie Carter's company; Miss Jordan, who sang songs by Harriet Ware and Edwin Markham to the composer's accompaniment; Edmund Russell, Augustus Hazard Swan, of Newport; Mrs. W. E. Woodend, Christine Wood Bullwinkle, Little Marian Bullwinkle, who wrote a poem for the day; George Clark and Hudson Maxim, the inventor, who read some of his own poems, and Mr. and Mrs. Edwin Wilson. Others present well known to the stage were Sylvia Lynder, Madame Madeline Schiller, Madame Luisa Capplan, Maurice V. Samuels, author of "The Florentines"; Miss Bruner, of You Never; "Can Tell company"; Isabel Garrison, Eden Greville, the English dramatist; Mrs. Ruth Everett, the writer; Elwyn Barron, Mr. and Mrs. Edmund Breese, Cecelia Castelle, Francis Sagerson, Franlyn Regild, Katherine Stagg, Mrs. Edwin Markham, and Albert de la Torre Bueno.

THE PLEIADES.

The Sunday evening gatherings of the Pleiades, a social club which was wont to gather at Hecker's, are now held at Reisenweber's, in the Grand Circle quarter. A new regime was inaugurated at the soiree on Sunday last. A special toastmaster, aided by nine associates, dispensed the hospitalities and provided a pleasing programme of musical numbers and vaudeville selections.

Colonel William D'H. Washington, a lineal descendant of the grandfather of Washington, the Great, presided, and Paul Turner, the president, and nine aids of the committee, did yeoman's work in the prodigal entertainment presented.

There was an overflowing attendance. Colonel Washington set a precedent in his brief and witty opening speech which might to advantage have been better followed by the other speakers. An unexpected attraction was Madame Antoinette Le Brun, one of Henry W. Savage's prima donnas. She sang a waltz song to her own accompaniment delightfully, and for an encore a Chinese song that displayed her rare talent in a lighter vein. Hallett Gilbert, the Boston song composer, gave a musical setting of two toasts, and was enthusiastically received. Archie Gunn scored a success in a variety of offerings.

Clarence T. Wiegand, of the Royal Concert Club, fairly dazzled the audience by the dash and cleverness of his songs and stories. Russell Hoyt led another quartette, which was encored several times. Mabel Dixie had a brief but charming number. Gus Edwards sang his own "January," and told stories to his own accompaniment, while Mrs. Hallett Gilbert recited one of Ella Wheeler Wilcox's poems fetchingly, to her husband's accompaniment. Speeches were made by President Paul Turner, General Tagliero, and Winthorne Woolsey, of Alabama.

Edward Terry has promised to be the special guest of the club on Feb. 19, and on Feb. 26 there will be a gala soiree to inaugurate the new quarters of the Pleiades to be located in the upper floor of Reisenweber's.

GEORGE EDWARDES' IDEAS.

George Edwardes expressed a few of his ideas about things theatrical before leaving for home last Wednesday.

"New York is the greatest theatre town in the world," said he. "The money spent here for amusement is simply marvelous. The theatres are beautiful, and the producers are to be complimented on a spirit of progress and go ahead which does not exist in any other country on earth."

"One of the greatest treats I enjoyed was to see David Warfield in The Music Master, at the Bijou. I consider him one of the most finished actors who have ever stepped before the footlights, and if he ever comes to London his success will be instantaneous. There are many other very good actors here, but I had no opportunity of seeing all of them during the few weeks I have been here. Your star system results in the star being everything and the supporting company of little importance, which is unfortunate. Your people are wondrous at spending money. We think we are doing well if we fill a hundred and fifty seats a night." He has arranged to have a regular representative here, as he intends making a bid for some of those many easy dollars.

IN HIS FATHER'S PLAY.

Cecil De Mille is to revive and appear in the title part of Lord Chumley, which was written by his father, H. C. De Mille, and David Belasco, and in which E. H. Sothern won one of the greatest successes of his career.

Mr. Sothern has given the play to Mr. De Mille, and in a letter on the subject wrote to the young actor:

My Dear Cecil: If you will play the part sincerely I gladly give you all the production of "Chumley," knowing how creditably you can do this. It will be delightful to know that your father's son is to play the part he wrote for me when you were a baby. Always sincerely, E. H. SOTHERN.

Young Mr. De Mille was formerly leading man for Virginia Harned (Mrs. E. H. Sothern). His mother, Mrs. H. C. De Mille, has arranged for the production.

THE IROQUOIS A HOSPITAL?

The Iroquois Memorial Association is securing subscriptions to build a memorial hospital downtown in Chicago. At its last meeting, on Jan. 28, the association appointed a special committee of Ludwig Wolff, Dr. George J. Tobias, and J. J. Reynolds to secure legislation which would enable the city to acquire the Iroquois Theatre by condemnation proceedings, and convert the building into a memorial hall and hospital. They feel that the city is responsible for the holocaust and that they have a right to demand that it build a building which will be a warning to all future administrations to do their full duty.

CURTAIN WEIGHT FALLS IN OPERA.

When the curtain fell in the balcony scene of Romeo and Juliet at the Metropolitan Opera House, Saturday, Feb. 4, a big bar of iron used to balance the heavy curtain fell because its cable slipped off the pulley sheave and broke. It weighed over five hundred pounds and went through the flooring of the stage. On its way it struck William Lang and broke his arm. After having it set he returned to work. Fortunately it happened as the men were starting out between the acts. The coolness of Madame Eames and M. Saleza helped allay all excitement caused by the noise and dust.

ENGAGEMENTS.

Arthur Farrent, as lead for Grace George in Abigail, Annie Hamilton, formerly with Fido, Southern Skies, as leading lady with James K. Hargreaves's Old Clothes Man company.

Paul Burns, by Manager Henry Davis, for his fifth, fourth Stock company, as principal comedian, and Will Smith (now for the remainder of the season) as principal villain, Feb. 13. Mr. Burns will be starred in a new play next season.

James J. Brown, by Joseph H. Brown and William R. Brady, for a leading man, in a new comedy, Elliott Dexter, opening at the West End Theatre, Feb. 13.

Robert G. Vignola, who played the role of Walter's Own company, as principal comedian, and Will Smith (now for the remainder of the season) as principal villain, Feb. 13. Mr. Burns will be starred in a new play next season.

T. B. Jordan, by the same management, to play the role of John J. Smith, in M. M. W. of W. W. W. or, The Merry Shoo Girls.

Anna Fitzgibbon, for Southern B. Co.

H. P. S. and Amy S. and Constance Hamblin, for next season in Girl of the Streets.

HENRI GRESSITT PRESENTS
WILLIAM BRAMWELL
IN THREE DISTINCT CHARACTERS IN
CAPT. BARRINGTON
BY VICTOR MAPES



A UNIQUE POSTER.

Henri Gressitt has sent to THE MIRROR a photograph of a very unique poster which he is using this season in heralding his new star, William Bramwell, and it is reproduced above. The poster represents Mr. Bramwell as Lieutenant Fielding, Captain Barrington and General Washington in Victor Mapes' romantic play, Captain Barrington. Mr. Bramwell by his work in these three distinct characters in this play has won unusual note this season. Mr. Bramwell has appeared in this play over 200 times in New York

and other large cities of the East, and is now making a tour of the South, where his reception has been flattering. Manager Gressitt has a new play for Mr. Bramwell, but owing to his success in Captain Barrington he has arranged a Spring tour to the Pacific Coast, which will necessitate playing through the Summer, returning to the East early in September, when Mr. Bramwell will again appear in New York. The new play will not be produced, it is announced, until late in the season of 1905-6.

Frohman-Chudleigh-Wyndham's Theatre comedy which has this morning just been named The Lady from Leeds. GAWAIN.

CLEVER ADVERTISING.

Channing Pollock, the enterprising press representative of the Shubert Brothers, has hit upon a novel idea. Early last week he had newsboys distributing freely gratuitous copies of what looked like a regular newspaper extra. It was called The New York Evening Trumpet, and lived up to its motto, "We blow our own horn." It was a music sheet in one sense, being devoted, except the patent insides, to patent but attractive singing of the Shubert attractions, Lady Teazle, Ada Rehan, Edward Terry, and Fantana. The heavy typed scare head on the first page shouted, "Lillian Russell Robbed on Broadway—Star of Lady Teazle Loses \$4,000—Police Not Yet Notified." The scared reader finally found in small type: "Lillian Russell is robbed nearly every night by the fact that the Casino Theatre has a seating capacity of only about sixteen hundred. If that celebrated home of musical comedy could hold another thousand people, Miss Russell's receipts with Lady Teazle would be something like \$4,000 more each week." Monday the Shuberts entertained the newsboys who distributed the Trumpet by giving them 120 gallery seats to the performance of Fantana.

her she is at the stage when she feels happy in a way in her freedom and because, as she says, she is "away from decent society."

Her people believe she is in England, working in a more respectable life. In a dramatic scene Frederick probes into her life and begs her to go back with him as Rita Hattenbach and heed the moral demand which every woman must bow to. His keynote is: "We must be moral, because otherwise there would be no morality." She must forget all this, go back to her rightful position and marry Frederick, now the head of a great firm through his father's death. Rita tells him that he forgets that her early degrading schooling has made another woman of her even before that education was finished. It cannot be wiped out in a half hour of tears. She will not marry him, she is willing to remain what she is; but why need he go? He, too, forgets the Moral Demand and stays, her willing slave. It is not a pleasant picture, but nevertheless one fit for speculative inquiry and even sympathy.

During the afternoon Madame Methos sang exquisitely Goddard's song, "The Sista," and also "My Rose," by Jeanne Langtry. Anna Jewell, pianiste, played in a thoroughly artistic way the "Rhapsodie Hongroise." The afternoon was one of charm and interest.

A BIRTHDAY PARTY.

At Mattie Sheridan's birthday party, Feb. 1, there were fully a hundred theatrical folk

DATES AHEAD

Managers and agents of traveling companies and correspondents are advised that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Western): Madison, Ark., Feb. 7, Stuttgart 9, Clarendon 10, Brinkley 11, Forest City 13, Newport 14.
A BUNCH OF KEYS (Gus Rogers, mgr.): Marietta, O., Feb. 1, New Lexington 8, Newark 9, Steubenville 10, Washington, Pa., 11, Butler 13, McKeesport 14, Monaca 15, Conneautville 16.
A CHICAGO TRAMP (W. C. De Bough, mgr.): Ruston, Ark., Feb. 7, Eldorado 8, Camden 9, Gordon 10, Prescott 11, Hope 13.
A COUNTRY KID (O. B. Whitaker, mgr.): Creston, Ill., Feb. 7, Carle 8, Malden, Mo., 9, Kennett 10, Caruthersville 11.
A DEVIL'S LAKE (Eastern: Eunice Fitch, mgr.): Williamstown, Pa., Feb. 8, Slattington 9, Lansford 10, Danville 11.
A FIGHT FOR LOVE (Detroit, Mich., Feb. 5-11, Elkhart, Ind., 13, Marion 14, Elwood 15, Lafayette 16, Terre Haute 17, 18.
A FIGHT FOR MILLIONS (Wash. Martin, mgr.): Syracuse, N. Y., Feb. 6-8, Rochester 9-11.
A FRIEND OF THE FAMILY: Jackson, Tenn., Feb. 7, Columbus 8, Chattanooga 9, Knoxville 10, Middleborough 11, Atlanta, Ga., 13, 14, Birmingham, Ala., 15, Columbus, Ga., 16, Meridian, Miss., 17, Selma, Ala., 18.
A FUNNY SIDE OF LIFE: Cadillac, Mich., Feb. 22.
A GIRL OF THE STREETS: Hoboken, N. J., Feb. 6-8, Danbury, Conn., 9, Bridgeport 10, 11.
A HOT OLD TIME (Gus Hill's): Buffalo, N. Y., Feb. 6-11, Pittsburgh, Pa., 13-18.
A LITTLE OUTCAST (Geo. E. Gillis): Philadelphia, Pa., Feb. 6-8, Camden, N. J., 13-15.
A LITTLE OUTCAST (R. A. Hanks, mgr.): Mayaville, Ky., Feb. 7, Cincinnati 8, Winchester 11, Richmond 13.
A MIDNIGHT MARRIAGE (Frank C. Rhoades, mgr.): Scranton, Pa., Feb. 6-8, Wilkes-Barre 9-11, Brooklyn, N. Y., 13-15.
A MILLIONAIRE TRAMP (Harry Todd, mgr.): Grand Rapids, Mich., Feb. 6-7, Toledo, O., 8-11.
A RABBIT'S FOOT: Jacksonville, Fla., Jan. 30-March 27.
A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Toronto, Can., Feb. 6-11, Columbus, O., 13-15, Hamilton 16.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Kansas City, Mo., Feb. 6-11.
A ROMANCE OF COON HOLLOW (Southern: Chas. W. Benner, mgr.): Metropolis, Ill., Feb. 7, Murphysboro 9, Belleville 10, Edwardsville 11, Washington, Mo., 12.
A ROYAL SLAVE (Southern: Gordon and Bennett, props.; D. C. Hartman, mgr.): Ellettsville, Ind., Feb. 6-8, Hudson, N. Y., 9, Kingston 11, Mechanicsville 16.
A ROYAL SLAVE (Northern: Gordon and Bennett, props.; Fred Miller, mgr.): Rhode House, Ill., Feb. 7, Louisiana, Mo., 8, Fulton 11, Booneville 14.
A TRIP TO EGYPT (C. H. Kerr, mgr.): Wabash, Ind., Feb. 6-8, Kokomo 9, Marion 10, Ellettsville 11, Hartford City 15, Alexandria 16, Union City 17, Richmond 18.
AN AMERICAN GENTLEMAN: Denver, Col., Feb. 4-11, Hastings, Neb., 12, Fremont 13, Council Bluffs, Ia., 14, Atchison, Kan., 15.
AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Wilmington, O., Feb. 7, Logan 8, Wellston 9, Jackson 10, Chillicothe 11.
ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Philadelphia, Pa., Feb. 6-11.
ADAMS, MAUDE: New York city Dec. 26-Indefinite.
ALLEN, VIOLA: Montreal, Can., Feb. 6-11, Boston, Mass., 13-18.
ALONE IN THE WORLD (Mittenthal Brothers, mgrs.): Brooklyn, N. Y., Feb. 6-11.
ARIZONA (Olan, Wilson S. Rose, mgr.): Cairo, Ill., Feb. 7, Paducah, Ky., 8, Henderson 9, Owensboro 10, Evansville, Ind., 11, Clarksville, Tenn., 13, Paris 14, Jackson 15, Union City 16, Dyersburg 17, Fulton, Ky., 18.
ARIZONA (Olan, Wilson S. Rose, mgr.): Perry, Okla., Feb. 7, Oklahoma City 8, Guthrie 9, Arkansas City, Kan., 10, Winfield 11, Webb City, Mo., 12, Parsons, Kan., 13, Chanute 14, Iowa 15, Ft. Scott 16, Nevada, Mo., 17, Pittsburg, Kan., 18.
AT CRIPPLE CREEK: Brookline, N. Y., Feb. 6-11.
AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Madison, Ind., Feb. 7, Franklin 8, Indianapolis 9-11.
AT THE RACES: Hagerstown, Md., Feb. 7, Harrisonburg, Va., 8, Covington 9, Bedford City 10, Farmville 11, Suffolk 13, Henderson 14, N. C., 14, Washington 15, Kingston 16, New Bern 17, Fayetteville 18, BARRYMORE, ETHEL: Boston, Mass., Jan. 30-Feb. 11.
BELLEVILLE: Washington, D. C., Feb. 6-11.
BREESFORD, HARRY (J. Coleman, mgr.): Carson, Nev., Feb. 7, Reno 8, Auburn, Cal., 9, Vallejo 10, San Francisco 12-18.
BLAIR, EUGENIE (Her Second Life: Geo. A. Blumenthal, mgr.): Bucyrus, O., Feb. 7, Bowling Green 8, Flint, Mich., 9, Bay City 10, Saginaw 11, Grand Rapids 12-15, Toledo, O., 16-18.
BONELLI, WILLIAM (St. Joseph, Mo., Feb. 7, Maryville 8, Plattsmouth, Neb., 9, Grand Island 10, North Platte 11, Denver, Col., 12-18.
BRAMWELL, WILLIAM (Henri Gressitt, mgr.): Nashville, Tenn., Feb. 6-11.
BUSTER BROWN (Western: Melville B. Raymond, mgr.): New York city Jan. 23-Indefinite.
BUSTER BROWN (Eastern: Melville B. Raymond, mgr.): Elroy, O., Feb. 7, Norwalk 8, Sandusky 9, Findlay 10, Lima 11, Maumee 13, Van Wert 14, Marion 15, Springfield 16, Hamilton 17.
BUSTY IZZY: Pittsburg, Pa., Feb. 6-11, Philadelphia 13-18.
CARTER, MRS. LESLIE: New York city Jan. 11-Indefinite.
CHECKERS: New York city Feb. 6-11.
CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Chicago, Ill., Feb. 12-18, Cincinnati, O., 18-26.
CLARKE, HARRY CORSON: Oklahoma City, Okla., Jan. 16-Feb. 7, Salt Lake, U., 9-April 1.
COMSTOCK, NANNETTE (Jas. C. Hackett, mgr.): Hamilton, O., Feb. 7, Richmond, Ind., 8, Marion 9, Huntington, W. Va., 10, Logansport, Ind., 11, Chicago, Ill., 12-18.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Bridgeport, Conn., Feb. 12-15, New Haven 16-18.
CONQUEST: New York city Jan. 16-Indefinite.
CORBETT, JAMES J.: Cincinnati, O., Feb. 5-11.
CORCORAN, JANE (Alston and Baxter, mgrs.): La Porte, Ind., Feb. 7, South Bend 8.
CROSMAN, EUGENIE (Lieber and Co., mgrs.): New York city-Indefinite.
DAILY ARNOLD (Lieber and Co., mgrs.): New York city-Indefinite.
DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Nevada, Mo., Feb. 7, Pittsburg, Kan., 8, Carthage, Mo., 9, Springfield 10, Joplin 11, Kansas City 12-18.
DARKEST RUSSIA: Chicago, Ill., Feb. 5-11.
DAVID HARUM (No. 1: Julius Cahn, mgr.): Cincinnati, O., Feb. 6-11.
DAVID HARUM (No. 2: Julius Cahn, mgr.): Louisville, Ky., Feb. 6-11.
DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Charleston, Ill., Feb. 8, Springfield 9, Pekin 10, Kewanee 13, De Kalb 14, Beloit, Wis., 15, Baraboo 17, Portage 18, Watertown 20, Manitowoc 22.
DEVIL'S AUCTION: Burlington, La., Feb. 8.
DICKSON, CHARLES (John M. Hickey, mgr.): Wilmington, N. C., Feb. 7, Florence, S. C., 8, Charleston 9, Jacksonville, Fla., 10, St. Augustine 11, Tampa 13, Orlando 14, Savannah, Ga., 15, Augusta 16, Sumter, S. C., 17, Columbia 18.
DORA THORNE (O. B. Whitaker, mgr.): Shamokin, Pa., Feb. 7, Danville 8, Bloomsburg 9, Milton 10, Williamsburg 11.
DOWNING, ROBERT (P. Craft, mgr.): Myersdale, Pa., Feb. 7, Mt. Pleasant 8, Scottsdale 9.
DOWN BY THE SEA (Phil Hunt, mgr.): Wellsboro, Pa., Feb. 8, Austin 9, Port Allegany 10, Bradford 11, Perry, N. Y., 13, Warsaw 14, Du Bois, Pa., 15, Erie 16-18.
DREW, JOHN: Philadelphia, Pa., Jan. 30-Feb. 11.
DRIVEN FROM HOME (Mittenthal Brothers, mgrs.): Brooklyn, N. Y., Feb. 6-11, Baltimore, Md., 13-18.
DRIVEN FROM THE ALTAR: Beardstown, Ill., Feb. 7, Barry 8, Hannibal, Mo., 11.
DR. JERRY AND MR. HYDE (L. E. Pond, mgr.): Charleston, S. C., Feb. 7, Augusta, Ga., 8, Sumter, S. C., 9, Florence 10, Darlington 11, Columbia 13, Greenville 14, Sparta 15, Charlotte, N. C., 16.
EDSON, ROBERT: New York city Jan. 30-Indefinite.
ELLIOTT, MAXINE: Evansville, Ind., Feb. 10.
EMERSON, MARY (Sam'l Lewis, mgr.): Columbus, Ind., Feb. 7, Connersville 8, Union City 9, Van Wert, O., 10, Hamilton 12.
ESCAPED FROM THE HARUM (Harry Earl, mgr.): South Norwalk, Conn., Feb. 7, Torrington 8, Hartford 9-11, Boston 13-18.
ESCAPED FROM SING SING (Jas. H. Parker, mgr.): Wheeling, W. Va., Feb. 6-8, Columbus, O., 9-11, Toledo 16-18.
EVERYMAN: Louisville, Ky., Feb. 6, 7, Frankfort 8, Winchester 9, Maysville 10, Richmond 11, Lexington 12, 13, 14, 15, 16, 17, 18.
FETTERED IN NEW YORK (A. H. Woods, mgr.): New York city Feb. 6-11, Providence, R. I., 13-18.
FAUST (Porter J. White): Marion, Ill., Feb. 7, Herrin 8, Hume 9, Carbondale 10, Murphysboro 11, Metropolis City 13, Rock Island, Ky., 14, Clarksville, Tenn., 15, Bowling Green, Ky., 16, Frankfort 17, Paris 18.

FAVERSHAM, WILLIAM: Boston, Mass., Feb. 6-15.
FISKE, MRS. AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14-Indefinite.
FOR FAIR VIRGINIA (R. E. Irwin, mgr.): Kane, Pa., Feb. 7, Johnsonburg 8, St. Marys 9, Brookville 10, Dubois 11.
FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Providence, R. I., Feb. 6-11, Philadelphia, Pa., 13-18.
FOR HER SAKE (Pilgrim and Elliott, mgrs.): Wilkes-Barre, Pa., Feb. 7, Krebs 8, S. McAlester 9, Eau Claire 10, Muskegon 11, Okmulgee 13, Tulsa 14, Clarence 15, Coffeyville, Kan., 16, Independence 17, Parsons 18.
FOR HIS BROTHER'S CRIME: Brooklyn, N. Y., Feb. 6-11.
FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Kearney, Neb., Feb. 8, Hastings 9, Grand Island 10, Columbus 13, Fremont 14, Norfolk 15, Yankton, S. D., 17.
FROST: New York city Jan. 30-Indefinite.
FROM RAGS TO RICHES (Western: Clinton, Ill., Feb. 7, Lincoln 8, Canton 9, Peoria 10, Springfield 11, Quincy 13.
FROM RAGS TO RICHES (Max H. Meyers, mgr.): Grand Rapids, Mich., Feb. 5-8, Saginaw 9-11, Toronto 13-18.
GEORGE, GRACE (Wm. A. Brady, mgr.): Allentown, Pa., Feb. 8, Easton 9, Trenton, N. J., 10, Lancaster, Pa., 11, Harrisburg 13, Williamsport 14, Binghamton, N. Y., 15, Shamokin, Pa., 16.
GERMAN LILLIPUTIANS: Neodesha, Kan., Feb. 7, Cheotopa 9, Oswego 10, Girard 11, Chanute 13, Ureka 14, Eldorado 15, Winfield 17, Wichita 18.
GHOSTS: Quebec, Can., Feb. 6-8, Montpelier, N. H., 9, Burlington, Vt., 10, Portland, Me., 11, Salem, Mass., 12.
GILMORE, BARNEY (Harry Montgomery, mgr.): Cincinnati, O., Feb. 5-11.
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Brooklyn, N. Y., Feb. 6-11.
GRANTLEY, HELEN (Jas. B. Delcher, mgr.): Junction City, Kan., Feb. 7, Topeka 8, St. Joseph, Mo., 9, Atchison, Kan., 10, Leavenworth 11, Kansas City, Mo., 12-15, Nebraska City 16.
GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Greenville, Tex., Feb. 7, Bonham 8, Clarksville 9, Paris 10, Pittsburg 11, Tyler 13, Palestine 14, Longview 15, Marshall 16, Monroe, La., 17, Ruston 18.
HACKETT, JAMES K.: Buffalo, N. Y., Feb. 6-8.
HALL, GEORGE F. (W. J. Fielding, mgr.): Mt. Pleasant, Pa., Feb. 7, Conneautville 8, Uniontown 9, Grafton, W. Va., 10, Clarkburg 11, Weston 13, Mannington 14, Cameron 15, Wheeling 16-18.
HALL, HOWARD: Youngstown, O., Feb. 6-8, Pittsburgh, Pa., 13-18.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Boise, Id., Feb. 6, 7, 8, 9, 10, 11, 12, Baker 13, Colfax 14.
HAPPY HOLLIGAN (Al. Dolson, mgr.): Kokomo, Ind., Feb. 7, Terre Haute 8, South Bend 9, Logansport 10, Marion 11, Wabash 13, Fort Wayne 14, Joliet, Ill., 15, Galesburg 16, Canton 17, Peoria 18.
HARNEY, VIRGINIA: Chicago, Ill., Jan. 30-Feb. 11.
HAWKEYE CHARLES: Chicago, Ill., Feb. 6-18.
HEARTS OF OAK: New Haven, Conn., Feb. 6-8.
HENDRICKS, BEN (Wm. Gray, mgr.): Los Angeles, Cal., Jan. 30-Feb. 10.
HER FIRST FALSE STEP: Camden, N. J., Feb. 6-8, Wilmington, Del., 9-11, Scranton, Pa., 13-15, Wilkes-Barre 16-18.
HER ONLY SIN (Frank T. Wallace, mgr.): Muncie, Ind., Feb. 7, New Castle 8, Rushville 9, Richmond 10, Hamilton, O., 11, Middletown 13, Dayton 14, Piqua 15, Bellefontaine 16, Urbana 17, Springfield 18.
HI, SI AND I: Frankfort, Ind., Feb. 8.
HIGGINS, DAVID (Stair and Nicolai, mgrs.): Shenandoah, Pa., Feb. 7, Sunbury 8, Lancaster 9, Harrisburg 10, Altoona 11, Philadelphia 13-18.
HIS BETTER HALF: Ellettsville, Ind., Feb. 6-8.
HOLLAND, MILDRED: Kansas City, Mo., Feb. 6-8, Omaha, Neb., 9-11.
HOW HE WON HER (R. M. Felts, mgr.): Montreal, Can., Feb. 6-11.
HUMAN HEARTS (Eastern: J. M. Blanchard, mgr.): Derby, Conn., Feb. 10, South Norwalk 11, Springfield, Mass., 13-15, New Britain, Conn., 16, Hartford 17, 18.
IN OLD KENTUCKY: Washington, D. C., Feb. 6-11.
IN THE FAR EAST: Grand Rapids, Mich., Feb. 11, Saginaw 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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9, Hartford 10, New Rochelle, N. Y., 11, Jersey City, N. J., 12.
TOO FEELING FOR BEG (Lincoln J. Carter's): Baltimore, Md., Feb. 6-11, Washington, D. C., 13-18.
TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Cleveland, O., Feb. 6-11, Detroit, Mich., 12-18.
TWELFTH NIGHT: Clinton, Mo., Feb. 7, Warrensburg 8, Lexington 9, Carrollton 10, Brunswick 11, Moberly 13, Hannibal 14, Louisiana 15.
TWO LITTLE WAIFS (Western: Grande, Ore., Feb. 7, Baker City 8, Boise city, Idaho, 9, Pocatello 10, Logan, U., 11, Brigham 13, Park City 14, Ogden 15.
TWO LITTLE WAIFS (Eastern: Wilmington, Del., Feb. 6-8, Elizabeth, N. J., 9-11, New York city 13-18.
UNCLE JOSH SPRUCEBY (J. P. Donohue, mgr.): Frederickton, Mo., 8, Farmington 9, Flat River 10, De Soto, Mo., 11, 13.
UNCLE SI HASKINS (C. S. Primrose, mgr.): Kearney, Neb., Feb. 7.
UNCLE TOM'S CABIN (Wm. Hart's): Huntley, Ill., Feb. 7, Garden Prairie 8, Poplar Grove 9, Capron 10, Union Junction, Wis., 11.
UNCLE TOM'S CABIN (Ed. D. Martin, mgr.): Rochester, N. Y., Feb. 6-8, Syracuse 9-11, Albany 13-15, Troy 18-18.
UNCLE TOM'S CABIN (Stetson's): Eastern: L. W. Washburn, mgr.: Mannington, W. Va., Feb. 8, Morgantown 9, Conneville, Pa., 10, Greensburg 11.
UNCLE TOM'S CABIN (Stetson's): Northern: Geo. Pec, mgr.: Haverhill, Mass., Feb. 8, Lynn 8, Malden 9, Lowell 10, 11.
UNCLE TOM'S CABIN (Stetson's): Wm. Kibbie, mgr.: Auburn, Ind., Feb. 9, Kendallville 10, Elkhart 11.
UNDER SOUTHERN SKIES (Central: Harry Doel Parker, mgr.): Winchester, Ky., Feb. 7, Richmond 8, Ashland 9, Ironton, O., 10, Huntington, W. Va., 11, Parsonsburg 13, Marietta, O., 14, Sistersville, W. Va., 15, Fairmont 16, Frostburg, Md., 17, Somerset, Pa., 18.
UNDER SOUTHERN SKIES (Eastern: Harry Doel Parker, mgr.): Paterson, N. J., Feb. 6-8, Fort Jervis 9, Middletown 10, Elizabeth 11, New York city 13-18.
UNDER SOUTHERN SKIES (Western: Harry Doel Parker, mgr.): Wooster, O., Feb. 7, Canton 8, Rochester, Pa., 9, Franklin 10, Sharon 11, Zanesville, O., 15, Coshocton 16, Uhrichsville 17, Canal Dover 18.
VAN, BILLY B. (J. K. Roberts, mgr.): Omaha

PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—Indefinite.
SAVOY THEATRE: New Orleans, La.—Indefinite.
SEIBLEY, JESSIE: Spokane, Wash.—Indefinite.
SNOW, MORTIMER: Troy, N. Y.—Indefinite.
SPONNER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—Indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—Indefinite.
THANHOUSER: Milwaukee, Wis., July 7—Indefinite.
TROY, DONNA (Jas. L. Glass, mgr.): Milwaukee, Wis.—Indefinite.
ULRICH: Los Angeles, Cal.—Indefinite.
VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—Indefinite.
WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—Indefinite.
YORKVILLE THEATRE STOCK (David Wels, mgr.): New York city, Jan. 30—Indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (W. D. Fitzgerald, mgr.): Johnstown, Pa., Feb. 6-11, Altoona 13-18.
BENNETT AND COLLINS: Mecca, Ind., Feb. 6-11.
BENNETT-MOULTON (W. C. McKay, mgr.): Rutland, Vt., Feb. 6-11, Poughkeepsie 13-18.
BENNETT-MOULTON (Ira S. Newhall, mgr.): New Britain, Conn., Feb. 6-11, New York, N. Y., 13-18.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): York, Pa., Feb. 6-11, Youngstown, O., 13-18.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Carbondale, Pa., Feb. 6-11, Oswego, N. Y., 13-18.
BENNETT-MOULTON (Ad. P. Reed, mgr.): Massillon, O., Feb. 6-11, Cambridge 13-18.
BENNETT-MOULTON (W. A. Partello, mgr.): Fishkill, N. Y., Feb. 6-11, Hudson 13-18.
BENTON'S, PERRY R.: Comedians: Hot Springs, Ark., Feb. 13-18.
BERRY STOCK (Miles Berry, mgr.): Salem, O., Feb. 6-11, West Baden, Ind., 12, Bedford 13-18.
BRADFORD, SOPHIE C. (Jas. M. Bradford, mgr.): Columbia, Pa., Feb. 6-11, Camden 13-18.
BRECKENRIDGE, CHARLES: Stock: Horton, Mass., Feb. 6-11, Leavenworth 13-18.
BROWN, KIRK (Appell and Deshon, mgrs.): Chester, Pa., Feb. 6-11, Easton 13-18.
BROWN'S COMEDY (T. M. Brown, mgr.): Thayer, Mo., Feb. 6-8, West Plains 9-11, Mountain Grove 13-18.
BUNTING, EMMA (Earl Burgess, mgr.): McKeesport, Pa., Feb. 6-11, Washington 13-18.
CARPENTER, FRANKIE (Jerre Grady, mgr.): Portsmouth, N. H., Feb. 6-11, Lewiston, Me., 13-18.
CASINO AMUSEMENT STOCK: Lakewood, N. J., Feb. 9-11.
CHICAGO STOCK (Chas. H. Ross-Kam, mgr.): Corning, N. Y., Feb. 6-12, Waverly 12-19.
COOK-CHURCH (H. W. Taylor, mgr.): Harrisburg, Pa., Feb. 6-11, Lebanon 13-18.
DAVIDSON, PETER A.: E. Davidson, mgr.: Quincy, Ill., Feb. 6-12, Bloomington 13-18.
DE PEW-BURDETTE STOCK (Thos. S. De Pew, mgr.): New Orleans, La., Jan. 30-Feb. 12.
DU VRIES STOCK: Salem, O., Feb. 11, Alliance 13-18.
ELIASE STOCK: Stevensville, Tex., Feb. 5-7, Granbury 8, 9, Fort Worth 10, 11.
EDSALL-WINTHROP: Laurens, S. C., Feb. 6-8.
EDWARDS STOCK (Jeff Hall, mgr.): Owensboro, Ky., Feb. 6-11, Evansville, Ind., 13-18.
ELWYN, LORRAINE: A. Heckel, mgr.: Burlington, Vt., Feb. 6-11, Plattsburg, N. Y., 13-18.
ERWOOD STOCK: Lewistown, Pa., Feb. 9-11, Reading 13-18.
EWING, GERTRUDE (Lou N. Harrington, mgr.): Fowler, N. Y., Feb. 6-11, De Soto 13-18.
FISHER AND WALTERS, OWN R.: Fisher, mgr.: Van Wert, O., Feb. 8, Bluffton, Ind., 9-11.
FLEMING, MAMIE (W. H. Gracy, mgr.): Reading, Pa., Feb. 6-11, Pottsville 13-18.
FLYNN, JOSEPH J.: Stock (W. S. Bates, mgr.): Manchester, N. H., Feb. 6-11, Concord 13-18.
GALVIN COMEDY: Goshen, N. Y., Feb. 6-8, Fishkill 9-11.
GREAT EASTERN STOCK (Benj. T. Green, mgr.): Stevensville, O., Feb. 7, Cadiz 9-11, Mansfield 13-18.
HARCOURT COMEDY (W. H. Shine, mgr.): Woonsocket, R. I., Feb. 11, New London, Conn., 13-18.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Greenville, S. C., Feb. 6-11.
HAYVEY AND GAGE: North Adams, Mass., Feb. 6-11, Pittsfield 13-18.
HAYWARD, GRACE (Winters and Kress, mgrs.): Battle Creek, Mich., Feb. 6-11, South Bend, Ind., 13-18.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Schuyl, Neb., Feb. 6-11, De Soto City 8, Ashland 9, 10, Welling Water 11, Nebraska City 13.
HIMMELIN'S IMPERIAL STOCK: Streator, Ill., Feb. 6-11.
HOYT'S COMEDY (H. G. Allen, mgr.): Guthrie, Okla., Feb. 6-8, Chickasha, I. T., 9-11, Ardmore 13-18.
HUNTLEY STOCK: Lynn, Mass., Feb. 9-11.
KARROLL, DOT: Salem, Mass., Feb. 6-11.
KEITH STOCK (Del Lawrence, mgr.): Spokane, Wash., Feb. 6-11, Indefinite.
KELLER STOCK (A. M. Keller, mgr.): Concordia, Kan., Feb. 6-11, Atchison 13-18.
KENNEDY, JAMES O. (E. Wee, mgr.): Oil City, Pa., Feb. 6-11, McKeesport 13-18.
KENNEDY PLAYERS (J. R. Shannon, mgr.): Chatham, Conn., Feb. 6-11, Brantford 13-18.
KLARK-URBA STOCK (Fred Graham, mgr.): Coahoma, N. Y., Feb. 6-11.
LYCEUM COMEDY: Benton, Wis., Feb. 6-11.
LYCEUM STOCK (E. G. Grosjean, mgr.): Waxahatchie, Tex., Feb. 6-11, Stevensville 13-18.
LYONS, LILLIAN: Trade, Feb. 6-11, Big Rapids, Mich., Feb. 6-11, Muskegon 12-15.
McDONALD STOCK (G. W. McDonald, mgr.): Wynwood, I. T., Feb. 6-11, Purcell 13-18.
MAOK, WILBUR: Greenfield, O., Feb. 6-11.
MARSH BROTHERS (Joe Marks, mgr.): Sarnia, Can., Feb. 2-11.
MARSH BROTHERS (R. W. Marks, mgr.): Marlboro, Mass., Feb. 6-11, Haverhill 13-18.
MARSH, TOM (Tom Marks, mgr.): London, B. C., Feb. 6-11, Revelstoke 13-18.
MATHES, LOUIS: Manager, B. C.—Indefinite.
MELVILLE DRAMATIC (M. Melville, mgr.): Bearden, Ark., Feb. 6-11.
METROPOLITAN STOCK (Stanley's L. E. Martell, mgr.): Mexico, Mo., Feb. 6-8.
MILLER BEHRENS: Jefferson City, Mo., Feb. 5-11.
MOORE STOCK (Frank A. Moore, mgr.): Millersburg, N. Y., Feb. 6-11.
MORSE STOCK (Le Comte and Flesher, mgrs.): Ft. Smith, Ark., Feb. 11, Van Buren 13-18.
MURRAY AND HACKETT (John J. Murray, mgr.): Saratoga Springs, N. Y., Feb. 6-11.
MYERS, IRENE: Bangor, Me., Feb. 6-11.
MYERS STOCK (Sim Allen, mgr.): Sistersville, W. Va., Feb. 6-11, Grant 13-18.
MYRLE-HARDER (Eugene J. Hall, mgr.): Canandaigua, N. Y., Feb. 6-11, Falls 13-18.
MYRLE-HARDER STOCK (Eastern W. H. Harder, mgr.): Brockton, Mass., Feb. 6-11, New Bedford 13-18.
NATIONAL STOCK (Chas. R. Schad, mgr.): Whitehall, Vt., Feb. 6-11, Bennington 13-18.
NEVILLE, MARGARET (Wm. C. Coad, mgr.): Greenville, O., Feb. 6-8, Xenia 9-11, Piqua 13-20.
NEVILL-TANNER (Nevius Brothers, mgrs.): Greenup, Ill., Feb. 6-11.
NORTH BROTHERS' COMEDIANS (Eastern: R. J. Mack, mgr.): New York, N. Y., Feb. 6-11.
NORTH BROTHERS' COMEDY (F. C. Carter, mgr.): Cleburne, Tex., Feb. 6-11.
PAIGE COMEDY, THE (H. Martynne, mgr.): Washington, N. C., Feb. 6-8, Tarboro 9-11, Wilson 13-15.
PARIS BY NIGHT: Brooklyn, N. Y., Feb. 6-11.
PAYTON, CORSE, STOCK (David Ramage, mgr.): East Liverpool, O., Feb. 6-11.
PAYTON, CORSE, COMEDY (A. B. Bonney, mgr.): New Bedford, Mass., Feb. 6-11, Brockton 13-18.
PAYTON SISTERS (Frank Robertson, mgr.): Meriden, Conn., Feb. 6-11, Montgomery, Ala., 13-18.
PHILAN STOCK (Ralph A. Ward, mgr.): Taunton, Mass., Feb. 6-11, Lawrence 13-19.
PHILLIPS-JACKSON STOCK (Harry J. Jackson, mgr.): Cumberland, Md., Feb. 6-11, Parkersburg, W. Va., 13-18.
PRINGLE, DELLA (T. A. Tuttle, mgr.): Edgemont, S. D., Feb. 6, 7, Cambria, Wyo., 8, 9, Newcastle 10, 11, Sheridan 13-18.
RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Danville, Ill., Feb. 6-11.
RUSSELL AND DUNBAR STOCK (Chas. H. Russell, mgr.): Kansas City, Mo., Feb. 5-11, Denver, Col., 13-18.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—Indefinite.
SHERLEY-TOUNCE STOCK (Jack Youngs, mgr.): Halifax, N. S., Feb. 6-25.
TAYLOR, ALBERT: Stock (Albert Taylor, mgr.): Greenville, Ala., Feb. 6-8, Montgomery 9-11.
THURBER AND NASH (P. H. Thurber, mgr.): Atlantic City, N. J., Feb. 6-11, Bridgeton 13-18.
TOMSON COMEDY: Stanton, Neb., Feb. 6-8, Pilger 9-11.
TROY, DONNA: Stock (Jas. J. Glass, mgr.): Ripon, Wis., Feb. 6-11.
TURNER, CLARA: Norwich, Conn., Feb. 6-11, Meriden 13-18.
VAN DYKE AND EATON (F. Mack, mgr.): Fairmont, W. Va., Feb. 6-11.
VERNON STOCK (Benj. B. Vernon, mgr.): Onondaga, N. Y., Feb. 6-11, Albany 13-18.
WALLACK'S THEATRE: Chillicothe, Mo., Feb. 6-8, Milan 9-11, Memphis 13-15, Kahoka 16-18.
WILLIAMS AND FLOOD STOCK: Pond Creek, Okla., Feb. 6-8.
WINGNER BROTHERS' OWN: Sterling, Ill., Feb. 13-19.
WYTHE DRAMATIC: Ardmore, I. T., Feb. 6-8.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern: Sam S. Shubert, mgr.): Houston, Tex., Feb. 7, Galveston 8, San Antonio 9, Austin 10, Waco 11, Corsicana 13.

Ft. Worth 14, Dallas 15, Texarkana 16, Hot Springs, Ark., 17, Rock 18.
A CHINESE HONEYMOON (Western: Sam S. Shubert, mgr.): St. Louis, Mo., Feb. 5-11, Springfield, Ill., 13, Jacksonville 14, Hannibal, Mo., 15, Quincy, Ill., 16, Keokuk, Ia., 17, Burlington 18.
A GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): Chicago, Ill., Feb. 5-11.
A TRIP TO EGYPT (Shea Amusement Co., mgrs.): Wabash, Ind., Feb. 8, Rochester 9, Marion 10, Anderson 11, Kokomo 13, Elwood 14, Alexandria 15, Hartford City 16, Union City 17, Richmond 18.
BABES IN TOYLAND: Philadelphia, Pa., Jan. 30-Feb. 18.
BANDMANN-DALLAS OPERA: St. John, N. B., Feb. 6-11.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan's): Tulane, Cal., Feb. 7, Fresno 8, Madera 9, Stockton 10, Sacramento 12, Grass Valley 13, Nevada City 14, Virginia City, Nev., 15, Carson City 16, Reno 17.
COHAN, GEORGE M. (Sam H. Harris, mgr.): New Haven, Conn., Feb. 7, Hartford 8, Bridgeport 9, New Rochelle, N. Y., 10, Elizabeth, N. J., 11, Baltimore, Md., 13-18.
DANIELS, FRANK: Providence, R. I., Feb. 6-8, Worcester, Mass., 9, Springfield 10, New Haven, Conn., 11.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Hot Springs, Ark., Feb. 7, Dallas, Tex., 8, 9, Ft. Worth 10, 11.
FANTANA (Shubert Bros., mgrs.): New York city, Jan. 9—Indefinite.
GIRLS WILL BE GIRLS: Minneapolis, Minn., Feb. 5-8, St. Louis 9, New York city Feb. 5-11.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Galt, Can., Feb. 7, St. Catharines 8, Woodstock 9, St. Thomas 10, London 11, Port Huron, Mich., 13, Bay City 14, Saginaw 15, Lansing 16, Muskegon 17, Grand Rapids 18.
HUMPTY DUMPTY: New York city Nov. 14—Indefinite.
IT HAPPENED IN NORDLAND: New York city—Indefinite.
MISS FLO WHITE (Nixon and Zimmermann, mgrs.): Newark, O., Feb. 7, Zanesville, Cal., 8, Coshocton 10, Steubenville 11, New Philadelphia 13, Salem 14, Warren 15, Norwalk 16, Elyria 17, Erie, Pa., 18.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, mgr.): Marietta, Wis., Feb. 7, Fond du Lac 8, Racine 9, Oshkosh 10, Madison 11, Kenosha 12, Rockford, Ill., 13, Cedar Rapids, Ia., 15, Omaha, Neb., 16-18.
MAYHEW, STELLA (Stair and Nicolai, mgrs.): Atlantic City, Feb. 6-11, Birmingham, Ala., 13-18.
ME HIM AND PHILADELPHIA: Pa., Feb. 6-11.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass., Jan. 9—Indefinite.
METROPOLITAN OPERA (Heinrich Conried, mgr.): New York city Nov. 21—Indefinite.
MOTHER GOOSE (Sam S. Shubert, mgr.): Cal.—Indefinite.
OLYMPIA OPERA (R. W. Priest, mgr.): New Orleans, La., Nov. 20—Indefinite.
PANSIFAL (In English; Henry W. Savage, mgr.): Cleveland, O., Feb. 6-11.
PEGGY AND M. PARIS (Henry W. Savage, mgr.): Benton Harbor, Mich., Feb. 7, La Porte 8, Kalamazoo 9, Battle Creek 10, Lansing 11, Flint 13, Adrian 14, Tiffin, O., 15, Massfield 16, Findlay 17, Lima 18.
PHILAN MUSICAL COMEDY (E. V. Phelan, mgr.): Springfield, Feb. 6-11.
PIFF, PAFF, POUFF: Trenton, N. J., Feb. 6-11.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Lima, O., Feb. 6, 7, Portsmouth 16, 17.
ROGERS BROTHERS: New York city Feb. 6-11.
RUSSELL, FRANK (Sam S. Shubert, mgr.): New York city Feb. 26—Indefinite.
SAN TOY: Jacksonville, Fla., Feb. 7, Macon, Ga., 8, Atlanta 10-12.
SCHIFF, FRITZ (C. B. Dillingham, mgr.): New York city Nov. 21—Indefinite.
SCHUMANN-HEINE, MADAME: Cincinnati, O., Feb. 6-11.
TANGUAY, EVA (F. M. Norcross, mgr.): Kansas City, Mo., Feb. 5-10, Alton, Ill., 12, Danville 13, Terre Haute, Ind., 14, Akron, O., 15, Sharon, Pa., 16, Wheeling, W. Va., 17.
THE BEAUTIFUL DOCTOR (Thos. W. Prior, mgr.): Decatur, Ill., Feb. 7, Lafayette, Ind., 8, Ft. Wayne 11, Toledo, O., 12-15, Grand Rapids, Mich., 16-18.
THE BEGGAR PRINCE: Lincoln, Neb., Feb. 7, Leavenworth, Kan., 8, Topeka 9-11.
THE BEGGAR PRINCE (Cooper, mgr.): Equality, Ill., Feb. 7, McLeansboro 8, Harrisburg 9, Carbondale 10, Du Quoin 11, Macoulet 12, Benton 13, Marion 14, Anna 15, Cairo 16.
THE BURGOMASTER (W. P. Calien, mgr.): Boston, Mass., Jan. 30-Feb. 18.
THE GUNNERS OF DANTZIC: New York city Jan. 16—Indefinite.
THE FORTUNE TELLER: Columbus, O., Feb. 6-8.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Hamilton, Can., Feb. 6, London 8, Buffalo, N. Y., 9-11, Erie, Pa., 13, Toledo, O., 15, Detroit, Mich., 16-18.
THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Pittsburgh, Pa., Feb. 6-11, Philadelphia 13-18.
THE LIBERTY BELLES (Fred Berger, Jr., mgr.): Winchester, Va., Feb. 6, Martinsburg, W. Va., 8, Cumberland, Md., 9, Uniontown, Pa., 10, Conneville 11, Johnstown 13, Altoona 14, Bellefonte 15, Williamsport 16.
THE LOST BOY (Weber and Rush, mgrs.): Newark, N. J., Feb. 6-11, Boston, Mass., 13-18.
THE RED FLEET (S. F. Kingston, mgr.): New Orleans, La., Feb. 5-11.
THE ROYAL CHEF: Chicago, Ill., Feb. 6-8.
THE RUNAWAYS (Sam S. Shubert, mgr.): New Orleans, La., Feb. 6-11, Alexander 12, Natchez, Miss., 13, Vicksburg 14, Greenville 15, Greenwood 16, Jackson 17, Meridian 18.
THE SHOGUN (Henry W. Savage): St. Louis, Mo., Feb. 6-11, Terre Haute 13.
THE SHOW GIRL (Western: B. C. Whitney, mgr.): Winnipeg, Man., Feb. 6, 7, Grand Forks, Minn., 8, Crookston 9, St. Cloud 10, Superior 11, Duluth 13, Ishpeming, Mich., 14, Hancock 15, Calumet 16, Marquette 17, Soo Ste. Marie 18.
THE SHOW GIRL (Eastern: B. C. Whitney, mgr.): Atlanta, Ga., Feb. 6-11, Birmingham, Ala., 13-18.
THE SILVER SLIPPER (John C. Fisher and Thos. W. Ryley, mgrs.): New York city Feb. 6-8.
THE SMILING ISLAND (Geo. W. Lederer, mgr.): Chicago, Ill., Feb. 6—Indefinite.
THE STROLLERS: Columbus, O., Feb. 9-11.
THE WIZARD OF OZ: Selma, Ala., Feb. 7, Mobile 8, Pensacola, Fla., 9, Montgomery, Ala., 10, Columbus, Ga., 11, Jacksonville, Fla., 13, Savannah, Ga., 14, Augusta 15.
THE YANKEE CONSUL (Henry W. Savage, mgr.): New York city Jan. 24—Indefinite.
TIVOLI: San Francisco, Cal.—Indefinite.
WILLS, NAT: Jersey City, N. J., Feb. 6-11, St. Louis, Mo., 12-20.
WINSOME WINNIE (Sam S. Shubert, mgr.): Birmingham, Ala., Feb. 6, 7, Chattanooga, Tenn., 8, Lexington, Ky., 9, Henderson 10.
WOODLAND (Henry W. Savage, mgr.): Philadelphia, Pa., Jan. 30-Feb. 11.

MINSTRELS.

BEACH AND BOWERS (M. C. Cookson, mgr.): Chillicothe, Ill., Feb. 7, Lacon 8, Henry 9, Princeton 10, Dockstader 11, New York city Feb. 13-18.
DOCKSTADER: New York city Feb. 13-18.
DUMON'S: Philadelphia, Pa.—Indefinite.
FIELD'S, AL G. (Doc Quigley, mgr.): Johnsonburg, Pa., Feb. 7, Du Bois 8, Bradford 9, Meadville 10, Youngstown 11, Erie 12, Castle, Pa., 13, Beaver Falls 14, East Liverpool, O., 15.
KERSANDS, BILLY C. (J. Smith, mgr.): Sumter, S. C., Feb. 7, Spartanburg 8, Greenville 9, Atlanta, Ga., 10, 11, Chattanooga, Tenn., 13, Athens 14, Greenville 15, Bristol 16, Bluefield, W. Va., 17, Roanoke, Va., 18.
MAHARA'S, FRANK: Rock Island, Ill., Feb. 7, Davenport, Ia., 8, Wyoming, Ill., 9, Galva 10, Keokuk 11, Monmouth 13, Burlington, Ia., 14, La Harpe, Ill., 15, Bushnell 16, Beardstown 17, Iowa 18.
PRIMROSE, GEORGE (Jas. H. Decker, mgr.): Atlantic City, N. J., Feb. 7, Wilmington, Del., 8, Trenton, N. J., 9, Scranton, Pa., 10, Wilkes-Barre 11.
SUN, GUS: American: Longwood, Md., Feb. 7, Grafton, W. Va., 8, Buckhannon 9, Weston 10, Sutton 11, Monongah 13, Morgantown 14, Myersdale, Pa., 15, Windber 16, Indiana 17, Jeannette 18.
AMERICANS: St. Louis, Mo., Feb. 5-11.
BLUE RIBBON GIRLS: Louisville, Ky., Feb. 5-11.
BOHEMIANS: New York city Jan. 30-Feb. 11.
BON TONS: Newark, N. J., Feb. 6-11.
BOVERY BURLESQUERS: Washington, D. C., Feb. 5-11.
BRADYERS: Scranton, Pa., Feb. 6-8, Reading 9-11.
COZY CORNER GIRLS: Brooklyn, N. Y., Feb. 6-11.
BROADWAY BURLESQUERS (Brennan Amusement Co., mgrs.): Ft. Wayne, Ind., Feb. 7, 8, Dayton, O., 9-11.
BRYAN'S, HARRY, EXTRAVAGANZA: Cincinnati, O., Feb. 6-11.
CHERRY BLOSSOMS: Brooklyn, N. Y., Jan. 30-Feb. 11.
CITY SPORTS: Toronto, Can., Feb. 6-11.
CRACKER JACKS: Boston, Mass., Feb. 6-11.
DEVEREUX, SAM: New York city Feb. 6-18.
FRENCH JOLLY BURLESQUERS: Uniontown, Pa., Feb. 7, Morgantown, W. Va., 8, Conneville, Pa., 9, Greensburg 10, New Kensington 11.
GAY MORNING GLORIES: Detroit, Mich., Feb. 5-11.
HILL, ROSE: Rochester, N. Y., Feb. 6-11.
IMPERIALS: Toledo, O., Feb. 5-11.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Kewanee, Ill., Feb. 7, Galesburg 8, Kokomo, Ind., 9, Lafayette 10, Alexandria 11, New York city Feb. 11-14.
IRVING, FRED: New York city Feb. 6-11.
KNICKERBOCKERS: Cincinnati, O., Feb. 5-11.
LAFAYETTE SHOW (T. G. Lafayette, mgr.): Altoona, Pa., Feb. 8, Trenton, N. J., 9-11.

LITTLE EGYPT: Ottawa, Can., Feb. 6-11.
LONDON BELLES (Rose Sydel's): Reading, Pa., Feb. 6-8, Scranton 9-11.
MAJESTIC: Paterson, N. J., Feb. 6-11.
MERRY MAIDENS: Buffalo, N. Y., Feb. 6-11.
MISS CLOVER'S JOLLY BURLESQUERS: Boston, Mass., Feb. 6-11.
MOONLIGHT MAIDS: Baltimore, Md., Feb. 6-11.
REVELS, AL: Jersey City, N. J., Feb. 6-11.
REILLY AND WOODS: Chicago, Ill., Feb. 5-11.
RENTZ-SANTLEY: Holyoke, Mass., Feb. 9-11.
RICE AND BARTON: St. Paul, Minn., Feb. 5-11.
RUNTERS: Kansas City, Mo., Feb. 6-11.
THOROUGHBORES: Brooklyn, N. Y., Feb. 6-18.
TIGER LILLIES: Chicago, Ill., Feb. 5-11.
TRANSATLANTICS: Philadelphia, Pa., Feb. 6-11.
TROCADEROS: New York city Feb. 6-11.
UTOPIANS: Philadelphia, Pa., Feb. 6-11.
VANITY FAIR: Minneapolis, Minn., Feb. 5-11.
WEBER'S: New York city—Indefinite.
WORLD BEATERS: Indianapolis, Ind., Feb. 6-11.

MISCELLANEOUS.
ARNOLD PROF. H. J.: Evansville, Ind., Feb. 12, Nashville 19, Memphis 20.
BINGHAM, RALPH: Bainbridge, Ga., Feb. 14.
BONHEUR BROTHERS' SHOW: Elgin, Tex., Feb. 7.
CREATORE ITALIAN BAND (Howard, Few and Frank Gerth, mgrs.): San Jose, Cal., Feb. 7, Oakland 8, Fresno 9, Los Angeles 11, 12, San Diego 20.
COLBY MUSICAL CLUB (A. E. Kennison, mgr.): Dover, Me., Feb. 7, Greenville 8, Charleston 9, Buxton 10, Newport 11.
CRYSTALLEX (Henry Walsh, mgr.): Great Barrington, Mass., Feb. 6-11, Newburyport 13-18.
GRAHAM'S SOUTHERN SPECIALTY: Troy, N. Y., Feb. 6-8, Syracuse 9-11, Rochester 13-15, Albany 16-18.
HENDRICKS, RUSSELL, AMUSEMENT: Lake Charles, La., Feb. 6-11.
HOWE, LENNA, TRIO: Montreal, Can., Feb. 5-10, Philadelphia, Pa., 11.
KILTIES BAND (T. P. J. Power, mgr.): Yarmouth, Eng., Feb. 7, Lowestoft 8, Ipswich 9, Colchester 10, Chelmsford 11, Southend 12, Gravesend 13, Chatham 14, Canterbury 15.
ORTON'S MILES, SHOW: Titusville, Fla., Feb. 6, 7.
PERKINS, ELI: Fort Pierce, Fla., Feb. 8, Tarpon Springs 10, Orlando 11, 14.
PRISCILLA HYPNOTIST: P. Willard Magoon, mgr.: Skowhegan, Me., Feb. 6-11, Camden 13-18.
ROGERS VAUDEVILLE (H. W. Rogers, mgr.): Catawissa, Pa., Feb. 6, 7, Berwick 8, 9, Tamaqua 10, 11, Nanticoke 13, 14, Minersville 16-18.
SHEPARD'S MOVING PICTURES (Eastern: J. H. Laine, mgr.): Memphis, Tenn., Feb. 7, 8, Clarksville, Miss., 9, Greenwood 10, Greenville 11.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Northern: Geo. F. Hayes, mgr.): Concord, N. H., Feb. 7, Haverhill, Mass., 8, 9, Dover, N. H., 10-11.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Southern: Chas. B. Poor, mgr.): Fort Worth, Tex., Feb. 7, 8, Sherman 9, 10, Denison 11.

(Received too late for classification.)
A HIDDEN CRIME: Warsaw, Mich., Feb. 12-15.
BARLOW'S MINSTRELS: Natchez, Miss., Feb. 7, Baton Rouge, La., 8, Port Gibson, Miss., 10, Vicksburg 12, Gulfport 13, Ocean Springs 14, Mobile 15, Gulfport 16, Vicksburg 17, Natchez 18.
BURKE-MCCANN: Wellsboro, N. Y., Feb. 6-8, Warren, Pa., 9-11, Sharon 13-18.
COLONIAL STOCK (J. M. Torr, mgr.): Gloucester, Mass., Feb. 6-11, Nashua, N. H., 13-18.
EDWARD POLLEN: Elkhart, Ind., Feb. 7, 8, Clarksville 9, Morgantown 10, Uniontown, Pa., 13, Cumberland 15, Harrisburg 16.
ECKHARDT AND HAWKINS IDEALS: Belbione, Ind., Feb. 6, 7, Shoshone 8, Mountain Home 9-11, Boise City 13, 14.
FABIO ROMANO (A. Jack Faust, mgr.): Clarksville, Tenn., Feb. 7, Allensville 8, Russellville, Ky., 9, Hopkinsville 10, Henderson 11.
FAUST, TED E., MINSTRELS (G. D. Cunningham, mgr.): Joplin, Mo., Feb. 7, Sedalia 8, Moberly 9, Hannibal 10, Louisiana 11, Belleville, Ill., 12, Chester 13, Murphysboro 14.
FOR HIS SISTER'S HONOR (Vance and Sullivan, mgrs.): St. Louis, Mo., Feb. 12, Milwaukee, Wis., 19.
FRANKLIN STOCK (B. F. Thompson, mgr.): Corvallis, Tex., Feb. 6-11.
HENRY, H. MINSTRELS: La Crosse, Wis., Feb. 7, Sparta 8, Madison 10, Janesville 11.
HOOGLAN'S TROUBLES (Arthur J. Aylesworth, mgr.): Sisseton, S. D., Feb. 8, Appleton, Minn., 9, David City 10, Ashlar 11, Pipestone 14, Lake Preston, S. D., 15, Hudson 16.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Lynn, Mass., Feb. 13-18.
OSMAN STOCK (John Osman, mgr.): Concord, N. C., Feb. 6-11.
PICK'S BAD BOY (L. M. Hath, prop.): Erie, Pa., Feb. 11, North East 13, Westfield, N. Y., 14, Mayville 15.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): Saginaw, Mich., Feb. 6-8, Toledo, O., 9-11, Cleveland 13-18.
THE COUNTY CHAIRMAN (Western: Henry W. Savage's): Richmond, Ind., Feb. 7, Anderson 8, Muncie 9, South Bend 11, Milwaukee, Wis., 12-15.
THE PRINCE OF PILSEN (Henry W. Savage's): Detroit, Mich., Feb. 6-8, Cleveland, O., 13-18.
THE SIGN OF THE CROSS (J. W. Cone, mgr.): Anderson, Ind., Feb. 7, Elwood 8, Logansport 9, Peru 10, Wabash 11, Huntington 13.
THE SIGN OF THE CROSS (J. W. Cone, mgr.): Toronto, Can., Feb. 6-11, Cleveland, O., 13-18.
TWO MERRY TRAMPS (McVeen and Vatter, mgrs.): Bloomington, Ill., Feb. 9, Decatur 10, 11.
UNIVERSITY OF MISSOURI GLEE CLUB: Webb City, Mo., Feb. 6, Springfield 7, Carthage 9, Warrenton 10, Sedalia 11, Macon March 6.
VOGEL'S, JOHN W., MINSTRELS: Erie, Pa., Feb. 10, Ashtabula, O., 13, Lorain 14, Elyria 15.
WHEN THE BELL TOLLS: Sherodsville, O., Feb. 9, Ayondale 10, Canal Dover 11, New Kensington, Pa., 13.
BRINDAMOUR, THE GREAT (H. J. Gates, mgr.): Smithport, Pa., Feb. 7, Emporium 8, Bath, N. Y., 9, Addison 10, Salamanca 11.
WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Columbia, Pa., Feb. 7, Lancaster 8, Norcross 9, Phoenixville 10, Easton 11, Harrisburg 13-15.
WHY GIRLS LEAVE HOME (Western: Vance and Sullivan, mgrs.): Duluth, Minn., Feb. 6-8, Ashland, Wis., 9, Merrill 10, Rhinelander 11, Bessemer, Mich., 12, Ironwood 13.

OPEN TIME.

ILLINOIS—Kewanee—McClure's Opera House, Feb. 23-25, March 2-4, 13-25, April 10-13, 20-23, May 6-8, Grand Opera House, Feb. 27-March 4, 21-April 1, 3-22.
INDIANA—Richmond—New Phillips Theatre, Feb. 17-20, 26, March 6-11, 14-18, 20-23, 30-April 7, 10-15.
LOUISIANA—Lafayette—New Theatre, in Feb., March and April.
New Orleans—Lyric Theatre, in Feb. and March.
MICHIGAN—Muskegon—The Grand, Feb. 19, 21-24, March 1-4, 7, 10, 14-17, 21-24, 28-31, April 5-9, May 1-29.
NEW YORK—Harmon—Harmon Bleeker Hall, Feb. 23, March 1-4, 13-28, April 2-7, 13-15, 20, 23, 25-30, May 1-4, 6-31, Empire Theatre, Feb. 13-23, March 1-18, 23-31, April 1-5, 16-30, May 1-31.
PENNSYLVANIA—Butler—Majestic Theatre, Feb. 20-23, 28, March 1-7, 9, 13, 15-18, 21, 23-25, 28-31.
WEST VIRGINIA—Huntington—Huntington Theatre, Feb. 20, 21, 23, 24, 27, 28, March 2, 13, 18, 29, April 4, 7, 8, 10-20, 24-29.
WISCONSIN—Appleton—Theatre, Feb. 20-24, March 10, 12-17, 20-23, 27-29, 31, April 3-30.

THE NEW YORK DRAMATIC MIRROR



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HARRISON GREY FISKE,
EDITOR.

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SPECIAL NOTICE.

As Monday, Feb. 13 (Lincoln's Birthday), will be a legal holiday it will be necessary for the next MIRROR to go to press on the number to bear date of Feb. 18 earlier than usual. Correspondents, therefore, are hereby notified that their letters for that number must be mailed at least 24 hours in advance of the regular time.

The next number of THE MIRROR will go to press on Friday and Saturday, Feb. 10 and 11. Advertisers will please note that the last page (printed with the first form) will close on Friday afternoon, and that no advertisement for the number can be received later than noon of Saturday, Feb. 11.

ENTHUSIASTIC STEAD.

It is not so long ago that the newspapers spread broadcast the somewhat gratuitous declarations of W. T. STEAD with reference to the theatre, with which he confessed he had no intimate acquaintance, as in youth he had taken a dislike to it because of an unfortunate experience during his first visit to the play. Mr. STEAD's lack of knowledge of the theatre at the time did not, however, temper his expressions on the subject, he having assumed largely from hearsay testimony that it was not an institution that could be commended.

But Mr. STEAD has recanted. Having had no direct knowledge of the theatre from youth up to his fifty-fifth year, he all at once decided to "investigate" it, both on his own account and for the benefit of mankind, whose patronage of it on intimate premises he seemed to have utterly ignored. The other day, he in the meantime having visited the theatre some nine times, Mr. STEAD came forward at the London O. P. Club, and not only in effect confessed the impertinence of his former animadversions, but—somewhat strangely, perhaps, on his already limited acquaintance with it—declared more earnestly for it, in some respects, than many of its lifelong admirers have done.

Mr. STEAD, in fact, is amazingly enthusi-

astic for a tyro, and at once wishes to so reform matters that the theatre may cater to and instruct the millions who now cannot enjoy or profit from it. He has formulated a series of ideas which, although some of them may not be put into practice, insure for the rest of his life a zealous support of the best that the theatre can put forward. He is for organizing "an ideal experimental theatre," which shall depend for its success upon the creation of a fellowship of the stage to correspond with the membership of a church; free performances at least once a week—not, as might be assumed, for the deadheading of members of the press and other favored persons, but for the benefit of the poor who cannot afford to pay; a sixpenny gallery and a shilling pit, all places to be booked in advance; and the production of the best works of the world's best dramatists.

For this ideal experimental theatre Mr. STEAD appeals to royalty, aristocracy, plutocracy, and journalism. He claims that the theatre will never be raised to its proper status "until out of the miscellaneous congregation of playgoers it can recruit the elect souls who would form the inner fellowship of the drama"—persons who would work, give, think, and pray for the welfare of the theatre as do those who make up the church for the church. From one of the perquisites of the middle classes, he would make the theatre the common inheritance of the whole people. The better the play, says Mr. STEAD, "the more monstrously wicked it is to confine it to the handful who alone can afford to pay the modern prices."

The viewpoint is not only interesting but suggestive of what might be seen if the theatre, as well as many other things, should become common to all humanity. There are many reasons why Mr. STEAD's ideas are as impossible of realization as they would be if they related to some other privileges which but the few enjoy. And yet it is all resolved to human nature itself, as may be illustrated by Mr. STEAD's own relative regret, embodied in the statement and query that "great nobles spend thousands upon racing studs, but who has heard of a peer building and endowing a theatre?"

A LONDON TOPIC.

AS THE MIRROR has noted, the London press for months has been earnestly discussing the state of the drama in the British capital, which stands as the source of dramatic entertainment for the English public generally, as New York stands as the productive centre for this continent. In this discussion, which has been participated in by the entire secular press of London and the provinces as well as by the professional papers, many suggestions for the betterment of the drama and its administration have been made; and from it as well as from the examples of English drama of the moment that have been imported to this country—to say nothing of the refuge from bad conditions at home sought here by several distinguished English players—it would seem that stage matters in Great Britain, and particularly in London, are no better, if they are not worse, than in this country, though conditions somewhat different from those here there prevail.

The newest phase of the discussion as to the drama in England has developed a sentiment for what is there called "the repertoire theatre," as distinguished from the theatre where a play is put on with every purpose for a "run." Thus, those who claim to voice the desire of the more intelligent public assume that a theatre where a variety of plays, old and modern, might be seen in sequence is preferable to the prevailing system, from which at this time the minimum of satisfaction apparently is gained.

As several journals have pointed out, the proposals for a repertoire theatre, like all projected innovations, give rise to that series of personal attempts to secure attention or advantage that are inevitable in all circumstances involving change from established habit. But the desires expressed for the repertoire theatre seem to be too general to admit of doubt that there is a settled public discontent in London and in England as to the theatre as it exists today. And as somebody must lead in any such matter, the question of individual prominence or profit will probably be lost to view in the common curiosity to see what may come of the new idea if by any means, through one or more ventures, it may reach at least tentative trial.

The discussion has convinced at least two of the more prominent actors in London that control theatres of their own of its serious interest, and in their own way, as they can, Messrs. TREE and ALEXANDER purpose to throw a sop to the sentiment expressed in the form of frequent matinees of plays distinct from their regular bills. Aside from this concession, however, there

are several projects, headed by men well known to the theatre world, among them being PHILIP CARR and J. T. GREIN, to establish repertoire theatres, although there seems to be no actual promise that sufficient money is in sight for any of them. Mr. GREIN, who says he has "been thinking over the matter for thirteen years," and who has been identified in the management of the new German theatre in London—although for most of his time of prominence in dramatic matters he has been a critic—purposes to establish a playhouse for which actors will be offered engagements for a year at least with small salaries, with an option for renewal, they also to participate in any profits that may accrue, and to be pensioned after ten years' service—if that period should find the enterprise in being. Mr. GREIN has asked moneyed men interested in the matter to guaranty him £25,000 as a three years' working capital at an estimated weekly expenditure of £600; and, although no certainty that he will raise this guaranty has been disclosed, it is hinted that his plan is soundly based and that in due time he will begin operations.

Any practical development from this idea will be watched with interest from both sides of the Atlantic. The English stage seems to be suffering from demoralization of some sort—possibly, most notably, from the extreme conservatism of managers generally, as well as from professional vanity on the part of some actor-managers—while the state of the drama here, for reasons well known, is by no means encouraging or inspiring. Reform is needed in both centres of activity, and any development that improves the stage will find quick response and imitation.

BOOKS AND MAGAZINES.

The Critic has two important features in its February issue that will be of interest to all those who work or play in things theatrical. One is the beginning of their publishing of the letters of Henrik Ibsen to Georg Brandes. These throw such an intimate light on the thought and ideals of the master of realism that they are strong spot-light illumination of all his dramas. The other important dramatic contribution is "An Appreciation of Leah Kleschna, as presented by Mrs. Fiske," by Homer Saint-Gaudens. It is a keenly intellectual and sympathetic contribution on a timely subject, and is well illustrated by pictures from the play and photographs of prominent members of the company.

The Theatre Magazine for February is full of interesting matter. James Huneker gives a very graphic account of the celebrated dramatist, Paul Hervieu, and his methods of work. An illustrated article describes the Greek barefoot dances of Isadora Duncan, who has made a sensation in Europe. The interview of the month is devoted to Lillian Russell. Marguerite Merington has a notable article on Charlotte Cushman. A semi-humorous article describes a rehearsal under David Belasco. Glamis Castle, the scene of Macbeth, is described in another article. The Rev. Walter E. Bentley has an interesting article on the Actors' Church Alliance. The Paris correspondent writes of Antoine's performance of King Lear there. The pictures of the month include, in addition to a fine portrait in colors of Maude Adams as Lady Babble on the cover, full-page plates of Mrs. Fiske as Leah Kleschna and Lillian Russell as Lady Teazle. There is also a full-page feature showing scenes in Viola Allen's production of The Winter's Tale, and scenes of the pantomime Empty Dumpty. There are scenes also from various recent theatrical productions. There are portraits of Miss Ellis Jeffries, George Bernard Shaw, Madame Bartet, Bruce McRae, Harvard Bols in a French play, Sybil Klein, etc.

The Register and Leader, of Des Moines, Iowa, has sent out as a 1905 New Year souvenir an exceedingly attractive booklet containing short sketches from the pen of each member of the staff, with portraits. Among the readable bits is an article on "The Eternal Charm of the Drama," by W. E. Anderson, the clever dramatic editor of the paper.

The articles of interest to the profession in the February magazines include: "The Lights and the Stars of Broadway," by John Corbin, in Harper's; "Ibsen, the Individualist," by James Huneker, in The Smart Set; "Financing the National Theatre," by James S. Metcalfe, in The North American Review; "Theodore Thomas," by W. J. Henderson, in The Review of Reviews; "The Drama of the Month," by James Huneker, in The Metropolitan; "Mid-Season at the Theatres," by H. T. Parker, in The Bookman; "The Girl Who Comes to New York Alone," by Mrs. Demies Denison, in Success; "Melba in Australia," by J. Aubrey Lyon, in Munsey's; "Henrik Ibsen, Philosopher or Poet," by William Archer, in The Cosmopolitan; "Grand Opera on Its Travels," by Lionel S. Mapleson, in The Delinquent; and "The Perfect Theatre," by J. E. O. Pridmore, in The Architectural Record.

Travel is the title of an ably edited magazine which is artistically illustrated and printed on the best of paper. It is full of those things which interest all who travel by sea or land. Its management is making a special feature of travel in America as being more interesting than that abroad, and discussion of tipping, and offers \$200 in prizes for the best essays for or against the practice.

The Fine Arts Magazine, which has formerly made Chicago its home, has now an office in New York, from which the Music and Drama of the East are written of by its clever New York editor, Carrie Woods Bush. This movement is in line with the progressive policy which so long has made this handsome publication a favorite.

"Foster's Practical Poker," "Foster's Call-Ace Euchre," and "Foster's Bridge Maxims" are the titles of three little books just published by Brentano that the card player will find invaluable. The author is the English card expert, R. F. Foster. In the first, after an interesting history of the origin and development of the game of poker, the author gives a most up-to-date and far-reaching compilation of the laws of poker. It would seem that every disputed point is in this book thoroughly covered and treated. The laws of the game of call-ace euchre, from partnership and position to the making of a new trump—in short, all there is to know about the game—is fully set forth in the second book. "Bridge Maxims" will reach a wide circle of students and readers just now, when all society is worshipping the game. The book contains all the most important elements of the strategy of the finished player, but so arranged and formulated that they can be readily used by the beginner. It will be a great aid to the student of bridge whist. The books are appropriately bound, and in price are \$1.75 cents, and \$1.50 each.

The February number of Pearson's has an interesting illustrated article on "Play Placing" by Bryan O'Malley.

Anna Marble had a capably written theatrical story in the New York Herald's Sunday edition of Jan. 29.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

B. M.: Paul McAllister started out this season in The Girl and the Judge.

C. B.: William Courtleigh is in the Friquet company.

CONSTANT READER: Edwin Arden has a daughter of about that age.

George T. F. Parkersburg, W. Va.: Davis, Powers and Kiaw and Erlanger were said to be the owners of the Iroquois Theatre at the time of the fire.

L. H. Omaha, Neb.: If you apply to the different agents they might get you a place as wardrobe woman, but the surest plan would be to advertise in THE MIRROR.

M. P. W., Huntsville, Ala.: Tallafiero is pronounced as spelled, with all vowels short but the last, in the North, but in the South the pronunciation Tolliver is usually heard and is probably more correct.

M. C. S., Philadelphia, Pa.: 1. Clara Bloodgood was never in vaudeville. You are probably thinking of Katherine Bloodgood. 2. The Girl with the Green Eyes was her first starring venture. 3. He has had a long experience. 4. His wife is not in the company. 5. About ten years.

U. V. W.: 1. The Girl I Left Behind Me was first produced at the New York Academy of Music on March 12, 1894. It was written by David Belasco and Franklin Fyles. 2. Fanny Deane made her first appearance on the stage Dec. 12, 1853, at Wallack's Theatre. Her body was found floating in New York Bay, Sunday afternoon, June 5, 1859.

H. J.: 1. Laura Keane came to America in 1852 and first appeared at Wallack's Theatre, Broadway and Broome Street. She died at Montclair, N. J., Nov. 4, 1873, aged forty-three years. 2. The last stage appearance of Edwin Adams as an actor was at the California Theatre, San Francisco, Cal., when he played Iago to the Othello of John E. McCullough.

CONSTANT READER: 1. Lillian Russell began her career as a singer at 585 Broadway, which was then known as the Metropolitan Theatre and under the management of Tony Pastor. 2. E. A. Sothorn made his American debut at Boston, Mass., in 1852, under the name of Douglas Stewart. He died in London, England, Jan. 20, 1881.

H. R. S., Camden, N. J.: Nearly every one who came under Mr. Daly's teaching reached fame. A partial list of the lucky ones would include Miss Ithian, Miss Ethel, Alice Jordan, Miss Morris, Miss Kingston, Miss Davenport, Vina Croly, Isabel Irving, Kittle Cheatham, Mrs. Gilbert, Mr. Drew, James Lewis, Charles Fisher, Frederick Bond, Henry E. Dixey, Louis James, Mr. Richmond, and James O'Neill. Out of these eighteen players thirteen afterward became stars.

X. Y. Z.: 1. A letter in care of THE MIRROR will reach her. 2. The principal players in The Maid and the Mummy this season are: Washington Stubbs, Richard F. Carroll, Bolivar, Edward Garvie, Doctor Dobbins, Gilbert Clayton, MacSwat, Louis Wesley, Don Cabanos, Edward Groh, Michael McGovern, Jess Caine, Flo Dobbins, Adele Rowland, Trilix Evergreen, May Bailey, Astoria Dobbins, Annie Yeamans, Muggsy, Janet Priest, Tiger, Madge Vincent. The others can be found in the Roster.

S. R. C., Denver, Col.: One of Maxim Gorki's plays, Nacht Asyl, will be done soon at the Irving Place Theatre. Once having been asked by a publisher for a sketch of his life he sent this: "1878, a cobbler's apprentice; 1879, student of painting; 1882, dishwasher on board a German steamer; 1883, 1885, baker; 1886, chorus singer in a traveling company; 1887, apple seller in the streets; 1888, candidate for suicide; 1889, lawyer's secretary; 1891, foot tourist through Russia; 1893, day laborer on the railway. In 1894 my first novel appeared."

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DIAMONDS AND PEARLS. By Sidney H. Salomon.

DRAMATIC EPISODES. By Marjorie Benton Cooke.

EVERY INCH AN AMERICAN; an original four-act melodrama of Russian military life. By James H. Cowan.

FIFTH MRS. MURPHY. By William Henry Hartley.

FROM SCOTLAND'S HILLS; a drama in five acts. By Margaret Jane Norton.

GERMELSHAUSEN; a drama in four acts. By Carl Schlenker.

GREAT AIRSHIP SENSATION. By Samuel Morse.

GREAT CHADWICK CASE. By E. Emerson Humphrey.

THE HEART OF NEW YORK; melodrama in four acts. By Orlando Wall.

HILDA. By Richard Bachelard Lane.

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REPENTANCE; a romantic drama in five acts. By Phil F. Rogoway. Copyrighted by P. F. Rogoway and George F. Ribbecke.

DAS RHEINGOLD; a musical drama in four scenes, prelude to the trilogy Der Ring des Nibelungen, by Richard Wagner. English version by Charles Henry Meltzer.

A SCRUPULOUS MAN; comedy in one act, adapted from the French of Octave Mirbeau's Scrupules. By Max Hecht.

SHARE AND SHARE ALIKE; a comedy in one act. By John F. Leonard.

SIMPLE LIFE; a comedy-drama. By Rev. John Snyder. Copyrighted by William A. Brady and Joseph R. Grismer.

SINGER'S DREAM. By Charles Horwitz.

STRIKING RESEMBLANCE. By Frank S. Powers.

SUDRAS; a Tale of India; melodrama in four acts. By Herbert W. Treitel and S. J. Treitel. Copyrighted by H. W. Treitel.

THAT DREAMS ARE MADE OF. By Francis Xavier Reilly.

TIZZ; comic opera in two acts. Book by Godfrey Rearden; music by William John Hall. Copyrighted by Godfrey Rearden.

WOMAN'S FOLLY. By Hugh Fitzpatrick, Jr.

YOUNG BUFFALO, KING OF THE WILD WEST. By Charles E. Blaney.

THE USHER



In view of the pending opening of the new Hippodrome, at Sixth avenue and Forty-third street, and its possible effect upon other amusement enterprises in its neighborhood, it is interesting to learn that a like enterprise, recently begun in London, has stimulated rather than decreased contemporary patronage.

The new London enterprise is the Coliseum, a description of which was recently given in THE MIRROR. There was apprehension among the older houses in its neighborhood that it would prove to be a dangerous competitor, the London Hippodrome, as it was thought, being fated to suffer most from the Coliseum.

According to the London Pelican, however, the contrary has turned out to be the case, for, while the Coliseum has drawn tremendous crowds, the business at the Hippodrome has largely increased since the newer enterprise came into the field.

The inquiry by the District Attorney into the Metcalfe case, with a view to discover or determine whether under the criminal law there is a conspiracy against the critic on the part of the managers who in meeting assembled resolved all and severally to exclude him from their theatres, adds to the interest of the case, and the outcome will be curiously looked for.

This inquiry, of course, has nothing whatever to do with Mr. Metcalfe's other remedies by civil process against individual managers, or against the Managers' Association as a body.

The wheels in the legal mechanism applicable to the case have hardly begun to revolve.

And now comes a new interest in the matter developed in the Legislature at Albany, for the bill introduced last Friday by Assemblyman Wagner, mainly relating to speculation in theatre tickets, evidently has an important incidental relation to the Metcalfe case or to any case like it that may rise in the future.

If this bill should pass—and it would be interesting to examine any argument that may be advanced against it—the ticket speculator is doomed, and managers who connive with the ticket speculator to rob the public will be confronted with a drastic legal provision dealing with them as for a misdemeanor, and subjected to fine and imprisonment.

The provision of the bill relating to the selling of a ticket on demand—the gist of the proposed law will be found elsewhere in THE MIRROR—would fit the Metcalfe case, or the case of any other critic whom a theatre manager might wish to exclude from his house for any reason based on personal grounds.

Even now, at the beginning of the fight that Mr. Metcalfe purposes to wage for his rights as a critic, it would seem that those who thought to make trouble for him are destined to have consequent troubles of their own.

It is evident, by the way, that London will not have any American enterprise in the form of the ticket speculator, as the following cablegram received in New York last Saturday will show:

A police magistrate fined one man and held in bail for his good behavior another who had attempted to introduce the business of speculating in theatre tickets into London. These men bought a block of cheap tickets for the gallery of the new continuous performance Coliseum, opposite Charles Frohman's Duke of York's Theatre. They offered the tickets at an advance of 100 per cent. to persons entering the theatre. A number of people gathered about them, causing an obstruction. A policeman ordered them away. They refused to go. He arrested them for causing an obstruction. The magistrate declared that if either was again found at the business he would be heavily fined. London will not have the sidewalk theatre ticket speculator.

That the Managers' Association of New York is looked to by the Trust, or its prominent members, to pull Trust chestnuts out of the fire is evident, as other managers' associations in cities in which the Trust controls the leading theatres may be expected to do.

The Trust's war on critics is no new thing, it is well remembered. Other writers in New York before Metcalfe have aroused its rage, and an attempt has more than once been made to muzzle the press. The case of Norman Hapgood, with others here, is still fresh in mind, as are the cases of critics in other cities, in two or three of which the Trust made good its boast that it would "put them out of business." Supine newspapers in more than one city have discharged critics at the demand of managers whose action was dictated by the Trust.

It sometimes happens, happily, that the Trust and its tools encounter a critic whose

newspaper defies them; and it is to determined critics, backed by newspapers of principle, that must fall the duty of establishing a critic's rights and maintaining the traditional freedom of the press.

In Milwaukee another controversy is going on between a fearless critic, backed by an equally fearless newspaper, to test in the courts the pretended "right" of a manager to prevent honest criticism by excluding from his theatre a writer who is not afraid to do his duty to his newspaper and to the public.

Ernest H. Kronsage, dramatic critic of the Milwaukee Free Press, has brought suit for \$10,000 damages against the Davidson Theatre Company, of that city, and Sherman Brown, manager of the theatre, for his exclusion from the Davidson.

Mr. Kronsage wrote criticisms which were in the interest of the public rather than the Trust, which controls the Davidson, and, although he bought a ticket entitling him to a seat in the theatre, he was forcibly ejected when he sought to enter in the pursuit of his vocation. His complaint in the action he has instituted recites that the salary he receives as a critic constitutes his principal means of livelihood, and continues:

On or about December 31, 1903, defendant advertised that a performance known as The Adventures of Gerard would be produced at the Davidson Theatre, and invited the public to attend. Pursuant to said advertisement and invitations plaintiff, on Dec. 31, purchased a ticket at the Davidson box-office for the evening performance, paying therefor \$1.50. He was lawfully entitled to admission and the use of seat 1, Row C, in the parquette, for the evening. He was lawfully entitled to the full and equal accommodation, advantages, facilities and privileges of the theatre as a place of public amusement. When the plaintiff appeared at the door and exhibited his ticket, and peacefully tried to go in, defendant unlawfully and maliciously refused to admit him, and by force of arms wilfully and maliciously debarred him from entering and enjoying the seat for which he had paid and which he had reserved. There was no valid reason or excuse for other action, and plaintiff was denied the right to pursue his lawful occupation and employment as a dramatic critic.

This action is in the Superior Court of Wisconsin, and will in due time come before Judge Ludwig for trial.

FOR THE BIDE-A-WEE HOME.

At the Manhattan Theatre on Thursday afternoon a performance will be given for the benefit of the Bide-a-Wee Home for Animals. The programme will include Mrs. Fiske and members of the Manhattan company in the last act of Becky Sharp, Kitty Cheatham in negro and children's songs, John Mason and Leila Ellis in a playlet called Another Story, Arthur Bergh, violinist, and Tom Karl, the former basso of The Bostonians, who will make his first stage appearance in several years. Colonel Washington will make an address on the work of the Bide-a-Wee Home. The use of the Manhattan Theatre has been given for the occasion by Mr. Fiske, and the various participants in the programme have volunteered their services to aid this worthy charity. The Bide-a-Wee Home was organized in 1903 and has established refuges for friendless dogs, cats and horses at Yonkers Park, N. Y., and at 118 West Fifty-third Street in this city. Chicago, Boston, and Washington, as well as London and Paris, have similar societies. In the brief period of its existence the Bide-a-Wee Home has sheltered and found homes for hundreds of animals that otherwise might have died of starvation.

The officers of the Bide-a-Wee Home are Mrs. Harry Ulysses Kibbe, President; Mrs. William S. Hicstra, First Vice-President; Mrs. George H. Gould, Second Vice-President; Miss C. A. Johnson, Third Vice-President; Harriet Bingham, Secretary, and Miss E. Mae Cullimore, Assistant Secretary. The benefit will be given under the patronage of Mrs. John Sayre Martin, Mrs. Paul Edward Kaser, Mrs. A. Browning Prentice, Mrs. A. V. T. Billington, Mrs. Thomas C. Platt, and Mrs. Stephen Nutley Cadwell.

BERT HOWARD AND LEONA BLAND.

The front page of this week's MIRROR shows portraits of Bert Howard and Leona Bland, who are vaudeville headliners of the first class. For several seasons they have been playing the leading vaudeville houses in bright, pleasing sketches, written to show their talents to the best advantage. Mr. Howard's chief accomplishment is an ability to do many things to which the instrument is unaccustomed. He is an extremely clever player, and can give proper expression to the compositions of the greatest masters as well as tickle the fancy of the frivolous by doing absurd and amusing imitations on the ivory keys. In addition to this he is a talented comedian and has made hits in many difficult parts. Miss Bland, who is Mrs. Howard in private life, is a bright little comedienne, whose strong specialty is the impersonation of "cute" children. She is quite proficient as a character actress as well, and her versatility is marked. This season Mr. Howard and Miss Bland are presenting a farce called The Stage-Manager, which has met with emphatic approval wherever it has been seen. It shows just about what takes place on a Monday morning at rehearsal time in a vaudeville theatre, and is full of bright lines and original business.

SITE FOR THE NEW BROOKLYN ACADEMY.

The Board of Directors of the Brooklyn Academy of Music have announced that a site on the south side of Lafayette Avenue, from Ashland Place to St. Felix Street, had been secured. The frontage is 176 feet on the avenue and a depth 215 feet. The Building Committee, composed of Lowell M. Palmer, Abraham Abraham, Alfred T. White, Henry Batterman, Colonel Willis L. Ogden, Martin Joost, and Frank L. Babbott, is at work on plans. Of the authorized capital of \$1,000,000, subscriptions for \$620,000 have been made.

MRS. CAMPBELL OUT AGAIN.

Mrs. Patrick Campbell is rapidly recovering from the effects of the fracture of her right knee cap, which she sustained while getting into her carriage in Philadelphia a few weeks ago. She left the University Hospital there on Jan. 31 and went to the home of Mrs. Spencer Ervin, a personal friend, where she will remain temporarily. Her physicians hope that Mrs. Campbell will be able to come to New York in a few weeks to begin rehearsals for a resumption of her American tour.

SINGER SERIOUSLY BURNED.

While the audience in a Cincinnati theatre on Jan. 31 was awaiting the appearance of Mamie Rayburn, a singer, the girl rushed out of her dressing-room, her clothing a mass of flame, and ran shrieking through the theatre. Several men threw coats over her, and a patrol of water finally extinguished the fire, but not before the girl was burned from head to foot. She was removed to a hospital, where physicians said she could not live.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The Brooklyn Chapter will hold its February service in the Church of the Ascension, Kent Street and Manhattan Avenue, Greenpoint, next Sunday evening, Feb. 12, at 8 o'clock. The sermon will be preached by the rector, the Rev. Walter E. Bentley, and the subject will be entitled, "The Relations of the Church and the Theatre." Unusual interest attaches to the event in that section of Brooklyn, as the local Baptist pastor in a sermon preached last Sunday evening, entitled "Roads to Hell from Greenpoint, the Church and the Theatre in League," criticised Mr. Bentley's efforts as manager of Ascension Hall, which is contiguous to his church, in which he has been giving professional performances of the Players company headed by Ashley Miller. Mr. Bentley intends to organize his own dramatic league to produce the highest class plays, some of them from Biblical sources. John H. Costello, an actor of twenty-six years' experience, who arrived recently from Australia, is associated with Mr. Bentley in the effort to provide for Greenpoint's devotional and histrionic needs.

At the meeting of the Board of Directors of the New York Chapter last week the following members were elected: Alice E. Ives, Mrs. W. B. Knower, James M. Brophy, Dr. Gustavus Haas, Carrie C. Knapp, Mr. and Mrs. Prot, Albert B. Durell, and Thomas Ekia. Mrs. L. V. Mauger was hostess at the tea served at the headquarters, the following members being present: Constance Hamblin, Laura Alberta, Mrs. William C. Dornin, Mrs. Hudson Liston, Mrs. Harris, Maggie Breyer, Minerva Florence, Edyth Totten, Mrs. R. A. Greenfield, Irene Langford, Fanny Cannon, the Rev. E. J. Clay Moran, Bertha Livingston, John H. Costello, Mrs. Walter E. Bentley, and Mrs. Rose Winter. Mrs. Hannah Wyle will be hostess next week.

The Syracuse Chapter will hold a reception on Thursday, Feb. 9, from 4 to 6 p.m., in the Yates Hotel, to which all members are invited. A reception in honor of the newly elected officers of the Boston Chapter was given by Mrs. William T. Batchelder at Hemenway Chambers last Tuesday afternoon. Over 150 guests were present. The Reception Committee comprised the hostess and the following new officers: The Rev. Dr. James Van Allen, president; the Rev. Dr. Loomis, vice-president; Mrs. Alice Kent Kimby, treasurer, and Anna Prout, secretary.

The president of the Baltimore Chapter, the Rev. William Howard Falkner, officiated at the funeral of Mrs. Catherine L. Redgrave, sister-in-law of James M. Barron, the veteran actor and secretary of the Baltimore Chapter. The Baltimore Chapter held a business meeting last Friday to arrange for the payment of dues and to discuss the best methods of bringing the members into closer and daily contact. Not only theatrical folk and ministers, but members of any local church. Great interest was taken, and among those present were theatre managers and several members of the De Witt company of Players and many prominent ministers. It was decided to give a reception in the near future, at which members will receive as their guests various members of visiting theatrical companies and local people interested in the Alliance. A service will be held some Sunday afternoon in the near future in Chase's Theatre.

ABIGAIL TO BE PRODUCED.

Grace George and her associate players will appear for the first time on any stage at the Lyric Theatre, in Allentown, Pa., in a play by Kellert Chalmers, entitled Abigail. Abigail deals with the fortunes of an orphaned New England girl, who, seeking in her modest but courageous way refuge from the hopeless monotony and tyranny of her native town, finds herself plunged in the midst of Bohemia in New York. In her search for a furnished room she has found a cheap one on the top floor of Mrs. Mirabel's house.

It is the Latin Quarter life of New York that the author uses as a background for the character and career of Abigail Stokes, who presents a figure of simple, wistful girlhood developing rapidly under the stress of love and joy and sorrow, into earnest and passionate womanhood. In this development she is aided by the friends she makes—artists, students, musicians and the like. One scene represents an evening party in a girl artist's studio.

Abigail comes to love John Kent, a manly young civil engineer; her love is turned to bitterness and shame, and it all ends joyously for the lovers. Manager Brady has surrounded Miss George with a clever company of actors, including Arthur Forrest, Conway Tearle, Cecil Ward, Henry Miller, Herbert Colville, Arthur Tennyson, Louise Glosser, Selene Johnson, Annie Woods, Ruth Benson, Vivian Ogden and Justine Cutting. The star and play will go to the Majestic Theatre in Boston, for a two weeks' engagement, and then is booked for New York for a Spring run.

A LOUIS XVI FETE AT SHERRY'S.

James Hazen Hyde gave a novel and gorgeous entertainment at Sherry's the night of Jan. 31. It was an eighteenth century fantasy, and all the guests came in costume. The superb ballroom was transformed into a Versailles garden and theatre after designs drawn by Whitney Warren. The Metropolitan Orchestra furnished the music under the leadership of Nahon Franko.

The programme began with a contra dance, executed in costume, by Helen Barney, Gwendolyn Burden, Nora Ielini, Anna Ripley, Natica Rivers, Anita Stewart, Gladys Vanderbilt and Charlotte Warren, also Lawrence L. Gillespie, John Clinton Gray, Jr., Monson Morris, H. Pelham Robbins, John Rogers, William F. Whitehouse and Worthington Whitehouse.

After this came the grand entrance of Madame Réjane, who was brought into the room in a sedan chair by lackeys in eighteenth century costume. She was greeted by the host of the evening at the right side of the stage, and disappeared through the foliage, immediately afterward reappearing on the stage in the bright little comedy, Entre Deux Portes, by Darío Niccodemi. The cast was:

La Marquise Madame Réjane
Le Marquis M. Gorleux
L'Abbe M. Berthier
Madelon Mlle. Avril

After the play Madame Réjane recited a witty poem, "A Propos," which was written for the occasion by Robert de Fleurs and G. A. de Callavet, authors of La Montansier.

TROUBLES OF THE SAMBO GIRL.

Eva Tanguay, the star of The Sambo Girl, has instituted a suit against her manager and partner, F. M. Norcross. The actress claims that Norcross has failed to put the sum of \$1,400 into the business, as stipulated in a verbal contract between them, and that he has disposed of \$2,300, of which he has failed to give an accounting to her. Willis Melville, of Chicago, was, on Jan. 26, appointed receiver for the company. The company will continue its itinerary pending the trial of the case at the February term of court in Cairo, Ill., where the action was brought.

KEENAN TAKES THE BERKELEY LYCEUM.

Frank Keenan, who appeared as a star two seasons ago at the Manhattan Theatre in The Hon. John Grigsby, has completed arrangements to become an actor-manager by taking the Berkeley Lyceum Theatre, which he will reopen Feb. 27. He will present several one-act plays, appearing himself in the principal roles.

PERSONAL

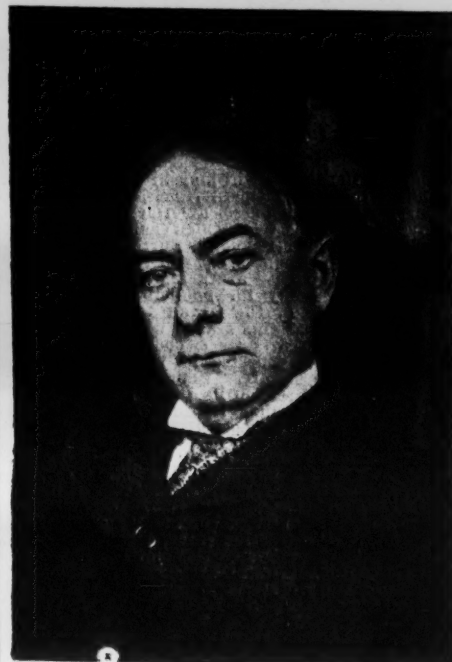


Photo by Vander Weyde, N. Y.

METCALFE.—Above is a portrait of James S. Metcalfe, dramatic editor of *Life*, who is proceeding to test his legal right as a critic to enter New York theatres whose managers have resolved to exclude him.

REHAN.—Ada Rehan's New York engagement, which is for two weeks only, began Monday evening at the Liberty Theatre. The plays to be presented are *The Taming of the Shrew* and *The School for Scandal*. Miss Rehan has dropped *The Country Girl* from her repertoire for the rest of the season.

ABBEY.—Edwin A. Abbey was the chief guest at the house dinner of the Authors' Club, London, Jan. 30. Henry Arthur Jones presided, and many distinguished men of the literary and art worlds were present.

FISKE.—Harrison Grey Fiske left last week for Washington, Richmond, and a brief tour of Southern resorts, and will soon return to resume his activities.

TEMPLETON.—Fay Templeton has announced that her cold would compel her to refuse the offer made to her manager to secure her as a loan for the coming revival of *Flora-dora*.

SUMMERVILLE.—Amelia Summerville has been engaged by the Shubert Brothers to originate an important part in *The Earl and the Girl*.

SHAW.—Bernard Shaw will come to New York to be present at the production of his next play by Arnold Daly, which was to have occurred the latter part of March, but has been postponed owing to the success of *You Never Can Tell*.

BERNHARDT.—Sarah Bernhardt will come to America next season under the management of Liebler and Company. Probably *Prince Charming*, her new play, will be the principal vehicle.

HERNE.—Mrs. James A. Herne, who was rehearsing Ibsen's *When the Dead Awaken*, has retired from the cast with her two daughters. Others have been engaged by Maurice Campbell, and the rehearsals resumed.

ZIEGFELD.—Florenz Ziegfeld, Jr., formally severed his connection with the Weber Music Hall last week, and is now busy preparing for the tour of his wife, Anna Held, in a revival of *Papa's Wife*.

WHITNEY.—Fred C. Whitney sends word from Palm Beach that he is so much improved as to be able to catch long strings of tarpon.

NORTON.—J. A. Norton, who represents THE MIRROR in St. Louis, arrived in New York yesterday on business combined with pleasure. Mr. Norton is visiting the Eastern branches of the North American Investment Company, of which he is one of the founders and a prominent officer.

BARRYMORE.—Her manager denies emphatically the many rumors that Ethel Barrymore is or has been ill.

WILDER.—Marshall P. Wilder sends word from Cairo, Egypt, that his tour of the world has been most enjoyable and that he expects to be back in New York by Feb. 15.

ENGAGEMENTS.

Mayme Taylor joined the Holty Totty company Feb. 1, to play the prima donna role, Lady Grafton.

Edna Goodrich and Vivian Blackburn, members of the stock company at the Weber Music Hall, by Florenz Ziegfeld, Jr., as members of the company to support Anna Held in *Papa's Wife*, which is to be blended with portions of *The Little Duchess*.

Edward Genung, with Nancy Brown, Kate Denia Wilson, Fred Courtenay, and Marion Draughn, by Kirke La Shelle and Daniel V. Arthur, for The Education of Mr. Pipp.

Frances Stevens, by A. E. Aarons, for The School for Husbands.

Julia Dean resigned from The Serlo Comic Groves, to be leading woman for E. J. Morgan in *A Gentleman from Indiana*, which will open at Indianapolis, Feb. 27.

Annie Yeamans and Frederic de Bellville, by Walter N. Lawrence, for the Madison Square Theatre company.

Robert T. Haines and Marie Booth Russell, to support Robert Murray in repetitions under W. B. Brady's management.

Van Rensselaer Wheeler, for *The Earl and the Girl*, by Sam S. Smith, Jr., Edwin Clark will replace Mr. Wheeler in *Lady Lisle*.

Maude Lambert, by Benson and Light, for the prima donna role in *Flora-dora*.

Frederick Lewis, to play the part of Rubick, a sculptor, in *When the Dead Awaken*, now in rehearsal at the Manhattan Theatre.

George F. Smith, to play the part of a new melodrama entitled *The Invisible Mystery*.

William H. Davis, by Harry Davis, as juvenile part in the Avenue Stock company in *Pittsburgh*.

TELEGRAPHIC NEWS

CHICAGO.

Interesting Plans—Cold Weather—Mansfield's Record and Others.

(Special to The Mirror.)

CHICAGO, Feb. 8.

Sarah Bernhardt will play in Chicago next season, at the Grand Opera House, Acting Manager Harry Askin announces, a letter having been received by him last week which enabled him to make public the interesting news. Further arrangements for the most brilliant season in the history of the Grand Opera House are going on, but the plans are not yet ready for publicity. Mansfield, of course, will be at the Grand again, and his remarkable success this season will add interest to his visit next year. He is booked for five weeks again and it is expected he will have an unapproachable repertoire. Bellew will be back at the Grand next season in a new play, Kendall in a new play, Eleanor Robson, the Babes, the Wizard and the Belasco attractions.

It is estimated now, one week before the close of Mansfield's engagement of five weeks, that the total receipts will be about \$75,000, and the house management says this is the biggest five weeks on record at the Grand. It makes the season there so far the best in the history of the house.

Extreme cold weather interfered with business considerably last week. The bills this week:

Grand Opera House, Richard Mansfield in Brummel, Jekyll and Hyde, Ivan, and Richard III, closing week; Illinois, Virginia Harned in Lady Shore, second and closing week; Studebaker, The Girl and the Bandit, fifth week; Auditorium, Ben Hur; Powers, May Irwin; Garrick, Royal Chef; McKivier's, Andrew Mack; Great Northern, Girl from Dixie; Bush Temple, Players in Romeo and Juliet; La Salle, stock in His Highness the Bey, twelfth week; People's, stock in Esmeralda; Alhambra, Shadows of a Great City; Columbus, Sherlock Holmes; Marlowe, Shipp's Indoor Circus; Bijou, Darkest Russia; Alhambra, Child Slaves of New York; Howard's, stock in Knobs o' Tennessee; Criterion, After Midnight; Avenue, stock in melodrama; Hyde and Behman's, Smiling Island.

Virginia Harned in Lady Shore has done a fair business at the Illinois the coldest week of the season. The critics have thrown a few penfuls of ink at both the play and Miss Harned in the title-role, but, nevertheless, they have graciously admitted some merit in both instances. Burns Mantle, of the *Inter-Ocean*, said there was one strong act. There is also a horse and some interesting scenes of old London Bridge, with entertaining glimpses of the old city of Edward and Richard. Miss Harned gave a technical performance of Lady Shore the cold night I visited the theatre, though at times, as in the murder scene, she flashed upon her auditors strength and prowess in the details of her art sufficient to show that, after all, she might, under more favorable conditions, prove she had some right to be a star. In this, as Mr. Mantle says, the one momentous complication of the play, John Blair helped some to incite and prop up especial interest by a good embodiment of Richard, except a strange monotony of voice, low and ominous.

Fred Eric's Neville was rather prepossessing, and Harry Blake as Will Spencer stepped forward with something like a valuable stage personality. The King Edward of Robert Lorraine was not, apparently, satisfactory, though he seemed to endow the part so far as he was able. Within these limits he was thorough and carried some conviction with his earnestness. May Roland was excellent as Doll Silk and Jane Gordon was realistic and successful in the rough part of the fishwife. The supers are overwhelming and choked up the closing scenes. The scenic and costuming details are up to the standard of first-class productions.

Sent in from Dixie: "Way down South in the land of cotton. Hotels bad and business rotten." Will Maurice Evans please write and state whether this is truth or calumny?

Ed Van Vechten, formerly of the People's stock, and more recently an official of the Pike, has rejoined May Hooper's company for her season at the Thirty-first Street.

It seems that Chicago syndicate managers are completely "up in the air" nowadays as to future attractions, and are unable to make any announcements of bookings for a considerable time ahead. So many and such sudden changes have been made in New York in the schedules of Powers' and the Illinois that Mr. Powers and Mr. Davis are at sea. Programmes say this and that, and then the Trust moves the pins on its chart in New York and presto, bookings fly from Powers' to the Illinois, or vice versa, or away from Chicago for a month, two months or altogether.

The two injunction theatres in town seem to be entirely satisfied—Great Northern and the Illinois. Mr. Stair is said to be convinced that that is the only way to run a theatre in Chicago. Mr. Davis says that the insurance companies holding risks on the Illinois tell him that if he takes those iron doors off the side exits, as ordered by the city, the risks will come off, too. So the injunction, doors and risks are all on.

General Manager John Hogan, of the Lincoln Carter attractions, has been critically sick with pneumonia at his home in this city. His life was in danger one day, but he is now recovering. Ben Giroux has been in charge during Mr. Hogan's absence.

Direct information is given here that the Dearborn management paid Richard Carle a total of \$30,000 last year.

Rowland and Clifford, for whom this season has been the most prosperous of their career, will have two new attractions out next season, both melodramas. They will make a total of seven for the firm.

Williams and Walker will come down from Minneapolis Feb. 18 on the Chicago, Milwaukee and St. Paul road's midnight flyer, and be rushed through Chicago on their way to Pittsburgh. They will play Saturday night in Minneapolis, and open Monday night in Pittsburgh.

J. J. Shubert has arrived to take the personal management of the Garrick for a few weeks. He regards the success of A Royal Chef in St. Louis as a remarkable endorsement.

School for Scandal drew well at the Garrick last week, and Miss Rehan's Lady Teazle was a masterpiece, as always. Charles Richman's Charles Surface was manifestly admired by the people in front with a few exceptions—i. e., some critics who seem to have examined it for traces of distinction and not found them. Mr. Richman invested the famous role with nearly all of its required attributes. Charles Swickard's Joseph was thorough, well drawn, and it impressed with well maintained sincerity and definiteness. William Redmond's Sir Peter was too young, and not crusty enough, but acceptably played in a "straight" groove. Wilfred Clark's Sir Oliver was capital, especially in the third act where he aroused enthusiastic applause. The enjoyment of the old play was due considerably to this excellent stage portrait of Sir Oliver. Fulton Russell's Moses was too superficial, and William Russell's Rowley too stiff, needing somewhat more oil and unctious. Blanche Weaver's Lady Sneerwell was sufficiently good, also Theo Carew's Maria, Joseph Weaver's Backbite, Fred. Walter's Bumper, and Walter Pyre's Snake. The play was handsomely costumed, and the minutiae excellent.

The new play for Ada Rehan next season is by George Bernard Shaw, and is called Captain Brassbon's Conversion. The Shuberts announce from their offices at the Garrick here that Miss Rehan will play a supplementary season outside of New York after closing her regular season there at the Liberty.

Cecil Lean, who recently left the La Salle Stock, has resumed his old part in The Royal Chef, following Florence Holbrook; and Stella Tracy, still in the Chef cast, is giving imitations of Ida Renee.

Hart Conway will discover further talent among the pupils of the Chicago Musical College School of Acting by putting on A Scrap of Paper Feb. 7.

Will J. Davis, Jr., of the Illinois, box-office,

was taken to Florida by his father last week to recover from the effects of la grippe. Mr. Davis returned, leaving the young man in Pensacola.

Following Mrs. Wiggs and Mrs. Fluke It Happened in Nordland will come to the Grand to be the Summer attraction.

Too much salaciousness is being run into Chicago under cover of heart interest plays on the melodrama circuit. Virtue triumphs, but through what mire are the hero and heroine sometimes dragged in full view of big matinees of women and children! This rakishness in melodrama here sometimes sinks down to plain, coarse pandering.

Parsifal in English, by Henry W. Savage's company comes to the Illinois Feb. 13. The best seats will be \$3, and evening performances will begin at 6, with an intermission from 7.45 to 9 o'clock; afternoon performances will begin in the forenoon 11.30. A Parsifal lecture will be given next Thursday and the following Tuesday at 3 P.M. at the Illinois.

Alice Kauser, the widely known play dealer of New York, was in the city last week, and called on Manager Elizabeth Shober, of the Bush Temple. She inspected the Ober version of Jekyll and Hyde.

Shadows of a Great City is at the Criterion, Feb. 12; Darkest Russia, Feb. 19; Barney Gilmore, Feb. 26. After Midnight is at the Academy, Feb. 12; Shadows of a Great City, 19, and Happy Hooligan, 26. Factory Girl is at the Bijou, Feb. 12; Stain of Guilt, 19; Tracked Around the World, 26.

Florence Bindley follows The Girl from Dixie at the Great Northern next week. Running for Office, 19; Mason and Mason, 26.

William Faversham follows May Irwin at Powers'; Parsifal is at the Illinois after Miss Harned; Charles Hawtrey succeeds The Chef at the Garrick.

After Midnight, with Jack Webster, kept the Alhambra well filled last week. The play seemed to arouse the usual tumult at the Alhambra. Mr. Webster has a marked advantage of personal appearance and this prepossessiveness, coupled with the fact that he is the gentleman hero of the story, makes him a great favorite. However, the acting honors are at least shared by Paul Scott, the cripple criminal, who turns on his tormentors. Mr. Scott evinced rare temperance, and he played with thoroughness and sincerity, excellent enunciation and easy use of technique. W. F. Canfield was a good heavy villain, handling all his situations with strength and attention, and George H. Whitman as Levinusky made the comedy Jew a hit. Frederick Murray's Bill Tobin was an even, excellent characterization. Ella Beldin was good as Madame Juven and Eliot Davis a sufficiently comic juvenile maiden. Minnie Ferry as Margaret Livingston and Alice Meredith as Emily Sherwood helped to give the impression of an adequate and pretty well chosen company.

Eugene Moore, who has made an excellent record as leading man at the People's, has left that company and gone to Pittsburgh to be leading man of the new Alvin stock under the management of Harry Davis. Earl Stirling, Fred Emmet and C. S. Barkland have been engaged here for the same company by John T. Harris, who came to Chicago as Mr. Davis' representative.

Charles Elliott, formerly manager of the Columbus and Thirty-first Street theatres, is back in Chicago organizing a company to play Beware of Men.

Milo Bennett has a list of over twenty companies that have closed and returned to Chicago since the first of the year, and reports indicate that about a hundred have returned to New York.

Charles Taylor is organizing a third Hooligan's Troubles company and Frank Nason is organizing a fourth.

Thelma kept the Bush Temple full all week. Manager Albert Hank, of the Blue Island Theatre, says business has been good in that corner of Chicago this season. He has booked Knobs o' Tennessee, Feb. 12; White Slave, Feb. 19; Span of Life, 26.

Alfred R. Brooks, who was the Friar in the Margaret Mather and Julia Arthur productions of Romeo and Juliet, is playing the same part at the Bush Temple this week.

Word has been received that Miss Bob White will be out this way before long.

Blanche Bates follows Hackett at the Grand for one week only.

May Irwin's appearance at Powers' recalls the comedy days of Hooley's, when such favorites as Evans and Hoey played there.

The Thirty-first Street will open, matinee, Feb. 12, with A Fair Rebel, and The Nominee will follow.

OTIS L. COLBURN.

BOSTON.

The Filibuster a Success—Faversham in Letty—Held By the Enemy—Notes.

(Special to The Mirror.)

BOSTON, Feb. 8.

Amateurs hold the centre of the stage, so to speak, in Boston theatricals to-night, for at the Tremont occurred the first performance of The Filibuster, a comic opera by John P. Wilson and William Lorraine, which was given by the clever amateurs of the Bank Officers' Association. The house was packed, for the seats for the entire week were sold out by auction, and a tremendous business is assured for the new and merry production, which is even funnier than Miss Simplicity and Baron Humbug, the earlier works with which the bankers were identified.

The plot is a coherent and entertaining one, starting at San Francisco, taking the characters down to a South American city where a revolution is in progress, and bringing all back to Concord. The complications involve conspiracies, a dual duel, and other similar episodes, and there is a wealth of clever songs and graceful dances. Indeed, the music is by far the best part of the piece, for it delights the ear and is of just the sort whistled at a first hearing. That alone will win a success when George Kingsbury and Samuel E. Rork, who staged the piece for the bankers, give it a professional production, as they will do at the Majestic in the course of a few weeks. Scenery and costumes completely eclipsed anything shown here by Bank Officers or Cadets, and the amateurs gave uniformly good performances, the female impersonations by principals and chorus being worthy of professionals.

William Faversham and Letty filled the Colonial to-night, for there had been much curiosity to see this Pinero play after the experience which it had had upon the New England circuit. The character which Mr. Faversham plays is enough to make one forget his Sheridan of last Winter, and he was welcomed back to the line of parts which he can play so effectively. An unusually strong company included Carlotta Nilsson, Julie Opp, Olive Oliver, Katherine Florence, Fritz Williams, Arthur Playfair, Tom Terriss, and Ivo Dawson.

Annie Russell in Brother Jacques attracted a very large audience at the Park to-night, and there is every indication of a successful engagement, especially as George W. Wilson, that prime favorite from the old Museum stock company, is in the cast. The engagement here will not be entirely devoted to Brother Jacques, as Israel Zangwill has already reached town and things will be busy for the next fortnight with the preparations for his play, Jinny the Carrier, which will be the feature of the final week of Miss Russell's engagement.

An interesting Gillette revival was made at the Castle Square to-night in Held by the Enemy, which had its original run at the old Museum and since that time has been played here by combinations, although not for six seasons. There were two especially interesting features about the presentation—the return of Leonora Bradley after a long illness and a stay at a hospital, and the addition of John Waldron to the present company.

At the other stock house, the Bowdoin Square, the melodrama of the week was The Great Train Robbery, which has been given here repeatedly by combinations and has also scored a success at this house. Among other plays in preparation here are The Man-o-War's Man, Sapho, Reurrection, A Montana Outlaw, Faust, All the Com-

forts of Home, and The Little Church Around the Corner.

Ethel Barrymore in Sunday has been drawing to the Hollis fashionable audiences. Sunday is a funny combination of Western melodrama and English society play, but any drama is interesting to Bostonians that brings back Miss Barrymore. Her supporting company is unusually good.

Mrs. Wiggs of the Cabbage Patch is doing much better business than it did a season ago. The S. R. O. sign has been out repeatedly, which indicates a wonderful prosperity when one takes into consideration the enormous size of the auditorium of the Boston. Bessie Barriscale has already made herself a favorite.

Wright Lorimer and The Shepherd King have started upon their final fortnight at the Majestic. With the new management came the decision to take the play back to New York for another run.

The Burgomaster has renewed old-time prosperity with new favorites at the Globe, but the engagement is limited to the present week. Oscar L. Figman makes much of the title-role, and Olga von Hatzfeldt is seen to the best of advantage as Willie. Fred Bailey, Oscar B. Ragland, and Charles Sharp are among the others whose work has been especially appreciated.

Patrice and Driven from Home opened an engagement to-night for one week at the Grand Opera House with every indication of prosperity. It will be followed by Escaped from the Harem.

Prompt denial was made last week of a report that a change in policy was to be made at Music Hall after the change of its name to the Empire, and that it would be occupied by a stock company, including Lillian Lawrence, John Craig, J. L. Seelye, John Salpoulos and Mary Sanders. The house will still continue to play vaudeville.

Wright Lorimer is going to give one special matinee of The Man o' War. Lawrence Barrett's old play, at the Majestic next week, in aid of the Franklin Square House, where he gave an address to the young ladies several weeks ago. Mr. Lorimer is the proud possessor of Mr. Barrett's manuscript and prompt book, presented to him by relatives of the dead tragedian, who will witness this special performance.

Quite a number of New Yorkers came over to see the first dress rehearsal of The Filibuster which was made quite a professional matinee. Managers had no chance to bid for the work, as the professional rights were already held by George A. Kingsbury and Samuel E. Rork. A dispatch from St. Louis says that Edna Fasset, a church soprano, is coming here to be prima donna in the production beginning March 15.

The Sixth Commandment, a Russian play by Perry Seymour Sharpe, a dramatist from Chicago, is in rehearsal at the Castle Square and will be the next production there.

Thurston Hall, who is as popular with Mrs. Wiggs as he was last year, is able to be at his old home in Winchester while playing at the Boston, going out by train each night.

Moving picture matinees were decidedly unfortunate in cities near Boston during the past week, for at Haverhill a bad fire and panic were barely averted at the Academy of Music in connection with the performance of the Katherine Rober Company, and two nights later Mechanics Hall, Salem, a house devoted to vaudeville, was destroyed from that same cause. The advantages of the new building law restrictions were made apparent at the second fire, as all the people in the theatre were able to make their exit in three minutes after the fire started. In this city there have been incipient blazes from the same causes in the past, but quick action has prevented any alarm.

Bibbins Lewis, the little daughter of Horace Lewis, has written a play called Dolores, or the Prince and the Peasant. She came by dramatic talent naturally, for her mother was Portia Albee.

Katherine Mulkins, leading lady with Thomas W. Ross in Checkers, has purchased a summer cottage near Gloucester.

Hon. Guy W. Currier, who married Marie Burrows, the Boston Museum favorite, is just recovering from a serious operation which he underwent at a private hospital.

Mary Manning came on from New York last week and spent the closing days of her husband's engagement with him here. She was immediately recognized when she appeared at the Bank Officers' rehearsal in one of the boxes with Mr. Hackett.

The real Mrs. Wiggs did not come to Boston after all, and those who tried to identify her had only the satisfaction of reading her letters of regrets in the papers the next day.

Dore Davidson has written a play dealing with the Russian crisis, and it will probably be produced in Boston in aid of the Russian Relief Fund. He calls it a plea for civilization, and the Boston Society of the Friends of Russian Freedom will stand as sponsor.

Mrs. E. H. Crosby, wife of the dramatic editor of the Boston Post, and whose Friday at-homes always attract the professional people playing in Boston, has just written an interesting article for the Theatre describing the trip which she made last Summer to Macbeth's Castle, in Scotland.

The Daughters of the Revolution added \$700 to their memorial aid fund by their matinee benefit at the Hollis last week.

There was a lively debate in the Board of Aldermen last week over the proposition for a blanket license for the Boston covering charity concerts for a season, and the whole question of theatricals was considered at length. At a subsequent committee meeting the Boston was given permission to withdraw on its petition for a license.

Divorce cases are on, and two cases interested theatrical people. In one, Nellie Daly, a dancer, accused her husband, Charles A. Sterry, of being too realistic in throwing her about as he did in their turn on the stage, and received a decree nisi, with custody of their son. John Stewart, a showman, also received a decree for desertion. His experience on the stage had been largely connected with ponies.

Helen Bates McNally, a chorus girl, sued Robert E. Lee, son of a wealthy manufacturer, for breach of promise and wanted \$30,000. The case went on trial last week.

James S. Maffitt, Jr., son of the late Mrs. Mary A. Maffitt, who died last week, was at one time a member of the old stock company at the Boston Museum. Three sons and one daughter survive Mrs. Maffitt.

Marion Bate, the youngest sister of the late Lillian Duvel, Mrs. James Gilbert, and Mrs. Blanche West, all well known professionally, died last week after a short illness, and was buried from the Park Street Church, where she was the soprano soloist. She had a soprano voice of as wonderful range as Lillian Duvel, but she only made one professional appearance, in Little Red Riding Hood at the Hollis, but she was identified successfully with church and concert work, and was a member of the Cecilia Society and Artists' Choral Club.

JAY BENTON.

ST. LOUIS.

Musical Comedies, Melodrama and a Colored Performance—Tyrolean Alps—Notes.

(Special to The Mirror.)

ST. LOUIS, Feb. 8.

Much speculation is rife here as to the depression after the fair. Newspapers discuss the theme in the light of theatre attendance, that being a more comprehensible topic than the fall in rents (which has not materialized), and the fluctuations of the retail trade, which are perhaps too abstruse for the mental equipment of the layman. So the theatres are being printed about, and the conclusion is reached that, "by and large," the pending season is not a very good one. But the fact stands out that the new Garrick is the only house in town that cannot testify to a falling off in attendance, but, on the contrary, on last Saturday night closed a four-week-forty-two-performance season of The Royal Chef to average takings of \$800 per performance. The Royal Chef reached here on the afternoon of Sunday, Jan. 8, began with the matinee on that day, and played forty-one consecutive times thereafter, including two matinees on alternate Fridays when Manager J. J. Shubert in-

vited all the theatrical people in town, and on each occasion they came about two hundred strong. Box-office receipts came within a few dollars of \$33,600, an amount never before reached here in a season of musical attractions. Nor has any piece of its class ever before played so many consecutive performances. Ben Jerome, the composer, who by the way has a new opera which the Whitney people are soon to put on; Dave Lewis, the leading comedian; Stella Tracey, the soubrette; Florence Holbrook, prima donna; Henry Leone, the fine baritone; Joe Welsh, Cecil Lean, and other favorites in the big cast scored throughout their local stay. Last night A Chinese Honeymoon, with John L. Kearney, George B. Broderick, Georgia Bryton, Mabella Baker, a dozen other principals, a large chorus, and an augmented orchestra began a week's engagement. Although there were all sorts of counter attractions, several of them novelties, the Garrick was a "full house," and the offering pleased. Georgia Bryton's work as the slavey received much favorable comment.

At the Olympic the Sho-Gun was presented for the first time here last night. No ordinary dialogue unites the action, and the music is above average quality. After a six months' run in New York and much favorable anticipation it is likely to do a large business, a circumstance for which, by way of change, Manager Patrick Short would be duly grateful. In the company are John E. Henshaw, Christie McDonald, William C. Weedon, Agnes Calne Brown, Edward Martindell, May Ten Broeck, Tom C. Leary, and Evelyn Ormsby. President Savage sent out word far ahead that he wanted the show piece judged by the looks of his chorus, and he must be credited with getting together a large collection of stage loveliness.

At the Century the uncertain comedian, Tim Murphy, began last night with the double bill, Two Men and a Girl and When a Man Marries. Frederick Pauling is responsible for the first offering, and A. C. Bishop wrote the other. They are far apart in color, sentiment and other necessary ingredients, and tax the somewhat indefinite versatility of Tim Murphy to the full. Murphy never got beyond the Congressman in Texas Steer. The week will determine for us whether, so far as St. Louis is concerned, the long expected change has come.

At the Grand there is a novelty in farcical music and musical farce called The Seminary Girl. Miss Peebles wears her "cloth of silver gown" at each and every performance, and when it shines not on the stage the comedians do as they may with merry glib and jest. Manager Sheely has had considerable good luck with his bookings of late, and with Ruth Peebles as a really clever singing comedienne, the week should be a prosperous one at the city's oldest playhouse. The Seminary Girl can say a few things for itself, also on the score of the rest of the "dress" of the piece. Scenery much ahead of the conventional was in evidence yesterday afternoon.

A real "coon show" called The Smart Set, succeeded Erroll Dunbar in Sherlock Holmes at the Imperial. By 1 P.M. on Sunday the colored population had pre-empted the best seats permissible under house rules, and soon there reigned "such enjoyment" as only can be demonstrated when light-hearted dandies go in for a half-holiday. Erroll Dunbar's business in Sherlock Holmes big at the start, grew bigger, and each of the fourteen performances went with fine regard for the Gillette traditions.

The Russell Brothers, female impersonators, who have won fame by their peculiar line of work, began a week at Havlin's in The Female Detectives. 'Tis a thriller, and amid lurid situations the female impersonation of the Russells finds a stage habitat.

A melodrama not known here even to those students thereof that sometimes go to the Crawford, called In a Woman's Power, is holding forth at that house. President Crawford is advertising the fact that he has composed his troubles with the striking stage hands, and that his house is no longer on the "unfair list." Business has been poor of late.

Jim the Penman, the prototype of the Blair story recently enacted here in the newspapers only, is the offering of President Crawford at the Odeon, beginning to-morrow night.

The Apollo Club gave its regular concert at the Odeon to-night. The club, under the direction of Charles Galloway, sang finely a number of new songs and for encores used those compositions which in recent times met the most pronounced approval. The soloists were Muriel Foster, the London contralto, who has a beautiful voice and pleased even the many women in St. Louis who sing contralto. I never have been able to ascertain why there are more contraltos than sopranos in St. Louis and why when they sing in public they always choose such sad songs. I have sketched an essay under the caption "Contralto as she is sang in St. Louis," which I should be pleased to send you whenever public enlightenment on an abstruse subject is needed in the Far East. The other Apollo soloist was Anton Hekking, the Belgian 'cellist, an artist "comme il faut" who reawakened some of the Odeon echoes of the nights when in the good old Theodore Thomas times Bruno Steindl would come forward and play for us on his "Strad."

The permanency of the Tyrolean Alps as a Summer garden is threatened in that new legislation, not so easily obtained at this writing, is needed to insure the continuance of the big World's Fair show place and resort next Summer. All sorts of opposition is natural in this relation: because the Fair last year hurt the Summer gardens to the quick and the Tyrolean Alps had their share in the infliction of this damage. Johnny Janopoulo, of the Delmar, is said to be trying his hand at the obstruction game, which is a strange report considering that the same brevity interests make possible both the Delmar and the Tyrolean Alps. It is, perhaps, a trifle premature to discuss the Summer season in St. Louis in the wake of the bitterest Winter weather we have had here in years and while the ice bridge across the Mississippi below the Eads Bridge unites East St. Louis to St. Louis in its frigid embrace, but Summer has a way of descending suddenly on us, and in less than ninety days the only question before the people, in amusement matters, will be: "Where shall we go to-night?" This brings up another question debated with sundry managerial quakings for the nonce: "How far will Governor Joe Folk's new police board go in regulating the sale of intoxicants at the Summer gardens?" The fact is that his new police board, with Alonzo C. Stewart at its head, is likely to do almost anything with the saloon and Summer garden situation.

Ben M. Jerome, of The Royal Chef company, received a very handsome conductor's baton from the members of the Garrick orchestra on Wednesday evening last. The "musikers" had to have some fun out of it: so they prevailed on one of the Sarlis to give their brother Toni a new clarinet for a birthday present. The clarinet was yellow, had thirteen keys, and when Toni tried it the baton fell out. So all he could do was to give the stick, a handsome ebony, ivory mounted mother-of-pearl inlaid affair, to Maestro Jerome, who used it with effect every subsequent night and carries it to Chicago as a memento of pleasant and profitable nights in the Missouri metropolis.

JOHN A. NORTON.

PHILADELPHIA.

Mrs. Campbell Better—The Other Girl and Many Other Attractions—Notes.

(Special to The Mirror.)

PHILADELPHIA, Feb. 8.

This is a stay over week, only one house presenting a change. Business last week was very good.

Mr. Drew's engagement at the Broad has been one of the successful ones of the season, his play faring much better than his two previous offerings. Forbes Robertson is the next attraction, opening 13.

The Babes in Toyland at the Opera House drew large houses, and has been well received. Nance O'Neill follows, opening 20. Woodland has also done well at the Chestnut. It is one of the handsomest productions of the

season. Next week, Piff, Paif, Pouf makes a return.

The Garrick has the only novelty of the week. The Other Girl, with Lionel Barrymore featured. Ezra Kendall has played one of the few good engagements of the Walnut's season. He remains this week. Jewel of Asia 20.

Denman Thompson closed a six weeks' engagement at the Park. Edward Morgan opened here for two weeks in The Eternal City.

The Forepaugh Stock produced this afternoon Boucicault's Octoroon. George Barber is the Scudder. Caroline Franklin, Zoe, and Miss Roberts, the Mrs. Peyton.

The Girard has the new frontier play, Texas, this week. Feb. 20 His Last Dollar.

Joe Hart and Carrie De Mar opened at the Casino in Mama's Papa. Me, Him and I is a new one at the Grand. The Child Wife is a return, and is at the National. Blaney's Arch has a repeater, A Little Outcast.

Under the Russian Flag is being played by the Standard Stock. On the Suwanee River is another repeater, and at Hart's Kensington. At the People's Across the Pacific is also repeating. Dumont's Minstrels, with sketches on the topics of the day, are doing finely.

The Metropolitan Opera company's offering this week is Carmen at the Academy to-morrow night.

Mrs. Patrick Campbell left the University Hospital Wednesday, going to a friend's house. She is able to get around very well with the aid of a cane. She expects to go to New York early this week.

Frank Zimmermann, business-manager of the Chestnut, was married on Wednesday, and started South on his bridal trip.

Nixon and Zimmermann are negotiating for the purchase of Nancy Brown.

Manager Wegfarth, of the Grand, has been in one of our hospitals undergoing a surgical operation. He is progressing very nicely, and expects to be out in a week or so.

S. FERNBERGER.

PITTSBURGH.

Almost a Hold-Up—Attractions for the Week—Mantell to Succeed Amelia Bingham.

(Special to The Mirror.)

PITTSBURGH, Feb. 6.

The cold weather during the past week kept many away from our theatres, but a majority of the houses were well attended.

The Jewel of Asia at the Gayety is seen for the first time in this city. In the company are Vera Michelena, Edgar Bixley, Forest Huff, Felice Robinson, Harry Short, Margaret Baxter, Tom Collins, Donald F. Heath, Elphye Snowden, Harry Lane, Etta Duryea, and A. De Motte. Next week comes A Girl from Dixie, which will be followed by Williams and Walker for two weeks.

Amelia Bingham began her fourth and final week's engagement to-day at the Alvin, offering A Modern Magdalen, supported by Henry Woodruff and the Harry Davis Stock company. Robert Mantell, supported by Marie Booth Russell, Robert Haines, and the stock company, will commence a limited engagement next week, opening in Richard III.

The Duquesne has George Sidney in Busy Isay. Fred Wyckoff and a good company assist him. Me, Him and I, with Bickel, Watson and Wrothe, is the underline.

After an absence of a week, The Ninety and Nine returned to town, and is seen at the Empire. A Hot Old Time follows, with Mlle. Ani as a special feature.

To Die at Dawn opened to-day at the Avenue. Elsie Crescy heads the company. Next week, Jim Bludso.

At the Blou Rachel Goldstein is again seen, with Louise Beaton heading the company. Howard Hall, in The Waifs' Paradise, will follow.

Edna May and company, in The School Girl, are at the Nixon. Lulu Glaser, in A Madcap Princess, is underlined.

The Pittsburgh Orchestra, Emil Paur conductor, started yesterday (Sunday) morning on its longest consecutive tour—namely, for three weeks—opening to-night in Chicago. The tour will close at Meadville, Pa., late this month.

What might have been a bold and successful hold-up on last Friday night at the Bijou was frustrated by two local detectives. John Leo Hart, of this city, and Conrad Dunkel, of Chicago, had planned to waylay James Jackson, the gallery ticket-seller, when he left his office with his cash-box, about nine o'clock to proceed to the main office. The gallery entrance is down a deep and dark side alley, and as Jackson had to go through it to reach the front of the house the plan of robbery might have been carried out but for the timely intervention of the officers who happened to be at hand. One of the culprits was armed with a heavy "black jack," which he would have used on his intended victim. The would-be highwaymen disclosed their whole plot to the detectives, and are now being held without bail.

ALBERT S. L. HEWES.

CINCINNATI.

Orrin Johnson as Ben Hur—Schumann-Heink—Good Business with the Stocks.

(Special to The Mirror.)

CINCINNATI, Feb. 6.

Madame Schumann-Heink began a week's engagement at the Grand to-night before one of the largest and most fashionable audiences of the season in Love's Lottery. The famous singer had a great reception from a most friendly audience, and the success of to-night, added to a large advance sale, insures a week of very profitable business. Edna May in The School Girl is to follow.

The Forepaugh Company at Robinson's opened yesterday in that sterling old success, Sowing the Wind, with Romeo and Juliet as the underline. The leading roles, as usual, were intrusted to Lavinia Shannon and John Farrell. Manager Fish tells me that the two opening performances of When We Were Twenty-One last week drew over 5,000 paid admissions, which sufficiently shows the kind of business that is being done by this popular organization.

David Harum is at the Walnut again this week with William H. Turner in the title-role. The star is equal to every requirement and has strong support from Elie Germon, Patricia Clare, James W. Ashley, William R. Daly, Walter P. Lewis, Charles Elbridge and W. D. Claflin.

Rosa Dominguez was the bill of the German Theatre last night, the occasion being the annual benefit of Clairette Clair, the company's popular leading woman.

James J. Corbett is at Heuck's this week, supported by Inez McCauley and Hal Davis in Edmund Day's new play, Pals.

Orrin Johnson made his debut as Ben Hur at the Grand, matinee, 4, and will continue in the role the rest of the season. Alphonse Ethier, who has been playing the role for some time, resumes the part of Messala.

Kidnapped in New York, with Barney Gilmore as the star, is at the Lyceum. A number of strong specialties have been added since its last presentation here.

H. A. SUTTON.

WASHINGTON.

Forbes Robertson and Kyrie Bellew—The Last Sunday Symphony—Favorites Return.

(Special to The Mirror.)

WASHINGTON, Feb. 6.

Forbes Robertson presented Love and the Man to a large and fashionable assemblage at the Columbia to-night, star, play and most capable support meeting with pronounced appreciation. The story is strongly interesting, as it deals with love and conflict, with duty as the monitor, teaching a wholesome lesson of fidelity to ideals. Mr. Robertson's talented associates comprise Ian Robertson, Leon Quartermaine, Frank Gilmore, Ernest Cosham, Eric Maturin, Daiziel Henon, J. H. Beaumont, A. C. Bird, Frank Bickley, E. C. Warburton, Ernest Barton, Madge McIntosh, Harriet Fraser, Dora Baker, and Kate Yorke. Disappointment

ment is freely expressed that Hamlet has not been scheduled for a performance during this engagement. Ezra Kendall in Weather Beaten Benson follows.

Another dramatic treat is Kyrie Bellew as Raffles, the Amateur Crackman, at the New National. A large audience greets him. E. M. Holland shares honors, and Frank McCormack, Frank Roberts, Frank Connor, Mignon Banger, Lorena Atwood, Olive Wyndham, Hattie Russell, and Clara Blandick are able assistants. William Gillette opens next Monday in The Admirable Crichton, first time here.

A double bill of magic and illusion which commences to-night to a crowded house at the Lafayette Square Opera House ushers in the annual engagement of Keller, which is one of the season's events at this popular house. Valadon, an English magician of great ability, assists. Al. H. Wilson in Watch on the Rhine follows.

In Old Kentucky is fulfilling its twelfth engagement here at the Academy of Music and was potent as ever as an attractive drawing card. Too Proud to Beg next week.

Paul Kester, the dramatist, was an attendant at every performance during the very successful Sothern-Marlowe engagement at the National last week, taking a vacation from his Virginia home to be present. London, England, will probably witness in the near future the playwright's next effort.

The last Sunday popular concert of the Washington Symphony Orchestra occurred at Chase's Sunday night. The soloists were Cornelius Rubner, pianist, and Madame Loleta Lovell-Rowan, contralto. This organization now disbands, and in consequence the plans of the Choral Society for the presentation of Elgar's Dream of Gerontius is entirely disarranged, as the Symphony Orchestra was a conspicuous feature in the realization.

The Fourth of March Presidential inauguration bill at the New National Theatre will be Maxine Elliott in Her Only Way.

Harrison Grey Fliske, who spent last week in Washington, left Sunday for Fort Monroe and other Southern resorts.

JOHN T. WARDE.

BALTIMORE.

Sothern and Marlowe—Eleanor Robson—Stock and Melodrama.

(Special to The Mirror.)

BALTIMORE, Feb. 6.

E. H. Sothern and Julia Marlowe began their first joint engagement at the Academy of Music this evening in Much Ado About Nothing. The play is to be repeated on Tuesday evening. On Wednesday night Hamlet will be given, Thursday, Friday and Saturday nights and at the Saturday matinee they will present Romeo and Juliet. A thoroughly appreciative, large audience greeted Mr. Sothern and Miss Marlowe. Rogers Brothers in Paris, 13; William Gillette in The Admirable Crichton, 20.

The attraction at Ford's Grand Opera House is Eleanor Robson in the title role of Miss Robson's acting is delightful, and she has the support of an excellent company, headed by Frank Mills, and including Ada Dwyer, Ernest Mainwaring, Mrs. Thomas Whiffen, Louise Lovell, Homer Bassett, Thomas Graham, William A. Hackett, Arthur Story, Margaret Fuller, Mrs. Kate Pattison Sellen, Violet Houk, and the Misses Ethel and Helen Strickland. Next, Little Johnny Jones. Following will be Babes in Toyland, and the week of Feb. 27 Lew Dockstader and his minstrels.

The De Witt company of Players presented London Assurance at Chase's. Miss Keim plays the role of Lady Gay. New week, East Lynne. Quincy Adams Sawyer was presented at the Lyric this evening.

The bill at the Auditorium this week is McFadden's Flats. The company includes the Speck Brothers, Otto Brothers, Billy Barry, Jr., Harry Fentell, Joseph F. Willard, Gussie Nelson, Lizzie Conway and many others. Following will come The Rays.

At the Holiday Street this week Too Proud to Beg is the attraction. In Old Kentucky will follow.

For Fame or Fortune is given at Blaney's. Alone in the World, 13. HAROLD RUTLEDGE.

AGAINST TICKET SPECULATORS.

If a bill introduced in the Legislature on Feb. 3 by Assemblyman Wagner becomes a law, branch offices for the sale of theatre tickets at advanced prices will be wiped out and speculation in the sale of such tickets will be a misdemeanor. Mr. Wagner's bill is one of the most sweeping measures that have been framed to check the theatrical speculation evil.

It makes it a misdemeanor, punishable by a fine not exceeding \$500 or six months' imprisonment, or both, for a person occupying, owning or controlling a building, room, park inclosure or other place, which is open to the public at stated periods or otherwise, who asks, demands or secures from any person for admission thereto a price in excess of that demanded or received from other persons for the same privileges or in excess of the advertised rates therefor, or discriminates against any person or class of persons in the price for admission thereto.

The same penalty is fixed for any person who "establishes an agency, sub-office or other place at which tickets of admission are sold at a greater price than at the box-office or other general office or place at which tickets are sold, in excess of the advertised prices therefor, or directly or indirectly, sharing in the proceeds of the selection of seats, accepting the return of unsold seats, or in any manner aids, abets or connives to participate in the sale or resale of tickets by any person or at any place, for a price in excess of the regular price at which such a ticket or tickets of the same class are sold, or in excess of the advertised rate therefor."

Finally the net is drawn tightly by the following application of the penalty to any person "who refuses to sell on demand a ticket, for an unsold seat at the regular advertised rate, unless the seat has, in good faith, been reserved for an intending purchaser at the regular advertised rates."

Three particularly insistent ticket speculators were arrested on Feb. 3 at the instance of David Belasco in front of the Belasco Theatre. They were arrested by Patrolman Getzger, and gave their names and addresses as Horace Gest, Forty-first Street and Broadway; Emanuel Manheimer, No. 334 East Thirty-eighth Street, and Louis Cohen, the Metropole Hotel. They were booked upon the double charge of obstructing the entrance of the theatre and refusing to move when ordered by the police. The three were discharged by Magistrate Barlow on Feb. 4, as they had licenses, and the patrolman making the arrest could not say positively that they were in front of the theatre.

Police Commissioner McAdoo also continued his war on ticket speculators on the night of Feb. 3 in Broadway, though no arrests were made, as James Canary, who had been arrested on Feb. 2, was discharged on Friday morning. All the police would do was to push the speculators back to the curb when they annoyed theatregoers. Several brokers courted arrest to make a test case, but the police were satisfied with the test in the case of Canary.

FLORENCE DAVIS IN THE PLAYER MAID.

Florence Davis is soon to begin her starring tour under the direction of Mrs. H. C. De Mille in The Player Maid, a new play by Louise Mallory. It is a romantic comedy in four acts and the action takes place in England about the year 1750. The story deals with the fortunes of Eleanor Hallam, a gifted young actress who enjoyed popularity at that period. The earlier scenes of the play occur back of the curtain of the famous old Drury Lane Theatre, London. The play will have a handsome production. Physic is painting the scenery. Robert A. Roberts, of Charles Frohman's forces and recently stage-manager for Mrs. Patrick Campbell in Sardou's play, The Sorceress, has been engaged to produce the production. The tour of The Player Maid will open in Peekskill on Saturday, Feb. 11.

MRS. GILBERT'S WILL.

The will of the late Mrs. Anne Jane Gilbert, fondly known to so many as "Grandma" Gilbert, was filed for probate on Jan. 31. The actress left an estate here, the value of which is estimated at over \$10,000. The will, which is dated Dec. 6, 1900, leaves various tokens of regard to many of her theatrical friends. No realty is included in the estate, most of which goes to Mrs. Gilbert's nephew, Thomas Hartley, who is made residuary legatee.

Mrs. Gilbert directed her executors, Stephen F. Hart and Guy Van Amringe, to see that she was buried in her lot in Greenwood Cemetery next to her husband and son, and that a headstone be placed over her similar to that on her son's grave.

The actress bequeaths to her godchild Claire McDowell, a niece of Melbourne Macdowell, her diamond earrings and a diamond breastpin. Anne Jane Fidy, the niece and namesake of Mrs. Gilbert, is to receive all her clothes, furs and lace, and a watch and chain. Miss McDowell is the daughter of the late Eugene A. McDowell and Fanny Reeves McDowell, and is now playing Anna Moore in 'Way Down East.

A silver loving cup which was presented to Mrs. Gilbert by the Charles Frohman company on the seventy-eighth anniversary of her birth, also a silver set presented to her by her friends on the same birthday, a set of marked books, and a handsomely framed testimonial are bequeathed to the Players' Club.

To Ada Rehan is left a small velvet book, embossed with steel beads, "and all it contains," and a silver weighing machine goes to Herbert Gresham.

Percy Haswell is to receive three books containing newspaper criticisms; Margaret Faucett, two small pictures of donkeys; Charles Frohman, a mirror clock given to Mrs. Gilbert by Augustin Daly, and which she used for twenty-five years; Daniel Frohman, a stamp box of silver and steel; Annie Russell, a silver card case and chain; Charles Richman, a silver paper box with the inscription "Grandma;" John Drew, a book the Blashfields gave Mrs. Gilbert in 1900; Sidney Herbert, a silver spoon enameled with the Stars and Stripes; Mrs. James Lewis, a powder and scent box of silver which Daly gave Mrs. Gilbert; Florence Hart, a cologne bottle set in gold; Richard Dorney, a girl's head in bronze; Dr. Ellis Martin, a set of Dumas; Mrs. Martin, a gold and tortoise shell purse; Emily B. Van Amringe, a gold smelling bottle ornamented with rubies, diamonds and sapphires, and Stephen F. Hart, a set of Victor Hugo, \$100, and his fee as executor.

A RIGID CENSORSHIP.

Burlesque and melodrama companies now visiting Springfield, Mass., find that they can take a good share of their paper awfully unposted. A recent city ordinance, drawn to bar more strictly the display of burlesque performers and "scenes of violence and crime," is being enforced, even beyond the letter, by the official censor, City Marshal Stebbins. It was pretty strict before, and the marshal took option last season to blot out such titles as Why Women Sin, and for the past month very little has "passed" him.

The first notable operation was on What Women Will Do, the word "women" being potted over with white paper, so the bills read "What Will Do." The bill posters couldn't withstand the temptation, however, to cut up spot dates and paste on the blank space, so that various bill boards read "What Gilmore's Will Do," "What Dec. 26 Will Do," and "What Monday Will Do." The result was a much talked of play and large business.

A picnic scene in The Factory Girl had the bottles in a basket, though there was nothing to show but what they might have been catsup or soda water. They were potted over. Any of the events on which the life of melodrama depends, like the villain hurling the heroine onto a railroad track with the gentle suggestion of "There, d—n you; you'll keep your mouth shut now!" or masked burglars cracking a safe, or the villainess handing the hero a glass of poisoned wine, or burlesque ladies clad in a smile and short skirts, and holding a glass of champagne, haven't the slightest chance of getting by. Simon Legree making bloody welts on Uncle Tom's back was held up, and the posters depicting the "great train robbery scenes" in Morgan and Hoyt's moving picture show were tabooed. Dealers in White Women had to go without a title, so far as the bill boards were concerned.

The marshal has had a big rubber stamp made reading "Approved by the Police Department," and only paper bearing that brand may be legally displayed. Nearly every melodrama and burlesque attraction lately has had a large proportion of its paper condemned. Even Checkers, a strong line, "Gee! ain't he hell to be poor?" failed to pass. An amusing incident the past week was a lithograph of a burlesque star, not too low necked, in front of the Nelson. Across the lady's bosom was stamped in bold letters: "Approved by the Police Department."

AMONG THE DRAMATISTS.

Jack London has announced that he is doing a dramatization of The Sea-Wolf for Blanche Bates.

The lyrics of The Man from Cook's, a musical comedy by Edward Morton and Ivan Caryll soon to be produced in London, have just been completed by Arthur J. Lamb, who has also delivered a lecture on his new melodrama, The Greatest Villain Unhung. Mr. Lamb will return to England on Feb. 25.

Max H. Meyers next Autumn will produce The Circus Boy, a comedy-drama by Hal Reid, with Joseph Santley as the featured attraction, and Johnny on the Spot, a new musical comedy by Robert Graham and Leo Feist.

Fred W. Sidney, the author of The Brixton Burglary, has arrived from England on a visit of inquiry. He brings some new plays, including a three-act farce which he thinks will meet with even more success than did the Burglary.

The Rogers Brothers in Ireland is the title selected by John J. McNally for the next starring vehicle he is now writing for those performers.

To-night (Tuesday) Captain Robert Marshall's new play, The Lady of Leeds, will be produced at Wyndham's Theatre, London.

Thomas Broadhurst has contracted to write a tragedy with Medea as the heroine for Nance O'Neill. He is the author of The Holy City and other dramas in verse.

The new Booth Tarkington play, The Gentleman from Indiana, will be produced at Indianapolis Feb. 27.

Judge Wallace in the United States Circuit Court issued an injunction last week restraining Henry Raeder from producing The Tenderfoot or Texas Rangers, pending trial of Richard Carle's suit for about \$4,000 in royalties.

A successful has the musical spectacle, The Woodland Nymphs, been at Proctor's Twenty-third Street Theatre that another piece on the same order, written by Theodore Sheldon and staged by H. T. McConnell, is to be put on. It is to be called The Wayside Inn.

Augustus Thomas sailed on the Philadelphia Feb. 4 for Paris, to rejoin his family. He has made a contract by which he will write a new comedy to be produced at the Lyceum Theatre next season, following the engagement of Nat C. Goodwin in The Beauty and the Barge. It will deal with life in New York, and the principal members of the company, now appearing in Mrs. Leffingwell's Boots will be seen in the new play. Being anxious to return to Paris, Mr. Thomas will not be here to see the forthcoming premier of his play, The Education of Mr. Pipp, which takes place in Poughkeepsie Feb. 9.

Maxim Gorky's trial on political charges is in the hands of the Ministry of Justice in St. Petersburg.

Eugen Tchirikoff's The Chosen People, which the St. Petersburg Dramatic Society has been presenting with such success in the Avenue Theatre in London, will be brought to America soon and given with the original Russian company. It is a moving story of the conflict between Jews and Russians, and ends with the horrible wholesale massacre.

PROFESSIONAL DOINGS.



Arnold Reeves, the playwright, author of that very successful play, The Shepherd King, is spending much time in his home at Harrington Park, N. J., at work on a historical drama of the time of Louis XIV. He is also engaged in directing rehearsals of his romantic playlet, The Cathedral Window, soon to be produced by Maude Pratt Chase. Mr. Reeves for the future expects to devote his entire time and talent to play writing and stage directing.

Jessie Bonstelle, who was engaged only for the New York run of Siberia at the Academy of Music, has extended her engagement with that company to include the Brooklyn and Harlem engagements, at the close of which she will leave the cast.

The American Academy of Dramatic Arts will present on Thursday afternoon, Feb. 9, at the Criterion Theatre, the first English representation of Les Corbeaux (The Crows), the famous four-act play of Henry Becque, which was first presented in 1882 at the Comédie Française.

Beatrice Herford will begin a new series of her afternoon monologues at the Lyceum Theatre this week.

Two members of the Metropolitan chorus who were injured in the fall of the stage bridge have withdrawn their suits against the Corried Opera Company and have been restored to the pay-roll. Five of the singers, however, still expect to have their suits pushed through their attorneys, Werner and Fox. Giovanni Mariano has been removed from the hospital to his home, where his wife also is.

Anna Holmes, a pupil of Irene Ackerman, appeared at her studio "at home," Feb. 5.

Henry B. Harris, who has been ill for many weeks with malarial fever, sailed Monday for Bermuda.

The Treasures' Club annual entertainment in aid of its relief fund will be held Sunday evening, Feb. 12, at Wallack's Theatre. A feature will be the appearance of the Police Department Band.

Leo Dietrichstein arrived on the Kaiser Wilhelm der Grosse Feb. 1.

William A. Brady will bring his new star, Wright Lorimer, and The Shepherd King to the New York Theatre Feb. 20 for a run.

R. H. Burnside, who staged Lady Teazle and Fantana for the Shuberts, is rehearsing The Earl and the Girl, which is to be produced in March at the Garrick Theatre, Chicago. Several strikingly new effects are promised.

Marie O'Brien, daughter of Mr. and Mrs. Neil O'Brien (Eva Davenport), has won a scholarship in the Corried Grand Opera School.

Matt Nasher, who has been managing Forrester and Mittenhals' Vacant Chair and Woman Who Did company, is now filling the same capacity with their Prisoner of War company.

Mrs. Captain O. E. Benson, mother of Mrs. Frank E. Rowan, of the East Lynne company, was awarded a verdict of \$2,300 by Judge Dickey of Supreme Court of Brooklyn for damages to her property.

Norman Hackett was presented to President Roosevelt at the White House by Congressman Green, of Massachusetts, last week during the engagement of the Sothern-Marlowe company in Washington.

Oscar Gray Briggs is playing Hendrick Vedder with Thomas Jefferson, having joined him immediately after the closing of Vivian's Pappas in Rochester, Dec. 17.

George Marion has been retained as the general stage-manager of the second annual dress rehearsal of the Greenroom Club. On the bill will be, besides those mentioned before: Ward and Vokes, George Beban, Stine and Evans, Julian Rose, Ferguson and Mack, Bernard Dyllin, Jack E. Hazard and Raymond Hitchcock in a ventriloquist scene, with dummies representing the prominent managers.

Marion Chapman, of the Siberia company, was slightly hurt in a runaway accident Feb. 3, but was able to appear.

Forbes Robertson, who is on the road in H. V. Esmond's Love and the Man, will begin an engagement at the Knickerbocker Theatre Feb. 20.

Margaret Bourne has succeeded May Hall as leading woman with the Sothern and Marlowe company, playing the Queen in Hamlet and Hero in Much Ado About Nothing.

The second students' matinee of the Stanhope-Wheatcroft Dramatic School for the season of 1904-1905, will take place at the Garrick Theatre Friday, Feb. 24. A series of four new one-act plays will be presented. This school is doing its share toward encouraging American playwrights by offering a prize of \$100 and a Broadway production for the best short play submitted before Aug. 1.

Leo Wheat, a piano soloist and composer, was sent to Bayview Asylum, in Baltimore, Feb. 3.

Ralph Stuart's tour in By Right of Sword will close at the Fourteenth Street Theatre this week. He will then go to Portland and engage a stock company with which to try out several new plays for next season. Among them are The Courier of Fortune, by A. W. Marchmont, and A Prince in Exile, by Willis Steele.

Jennie Mannheimer, director of the school of expression in the Cincinnati School of Expression, read Zangwill's Merely Mary Ann at the Brooklyn Institute last Friday evening.

A benefit performance of An Enemy of the People, by Henrik Ibsen, will be given by the Progressive Stage Society, Feb. 10, at 2:15 p.m., in the Berkeley Lyceum. It is understood that the profit from this performance will be devoted by the New York Society of the Friends of Russian Freedom to aid the victims of oppressive and brutal rule in Russia.

Helen Grantley, who is booked in the South and West, in the early spring will make her first appearance in New York as a star. Her repertoire will include Lillian, Pathosia and Rosalind.

Kirke La Sall, has secured a good story, by arrangement with the author, The Hell of the Heavens, a very sensational story which will also be in the cast.

AT THE THEATRES

To be reviewed next week:
 THE BRIGHT SIDE.....Knickerbocker.
 UP OF ME TUMB.....Empire.
 THE PASSPORT.....Princess.

Herald Square—The Woman in the Case.

Play in four acts by Clyde Fitch. Produced Jan. 31.

Margaret Rolfe.....Blanche Walsh
 Mrs. Hughes.....Eleanor Carey
 Claire Forster.....Dorothy Dorr
 Elsie Brewster.....Kathryn Keyes
 Dora Miller.....Helen Ware
 Louise Lane.....Florence St. Leonard
 Julian Rolfe.....Robert Drouet
 Mr. Tompkins.....George Fawcett
 Jimmy O'Neill.....Forster Lardner
 Louis Klauflsky.....Samuel Edwards
 Walters.....William Wadsworth
 Inspector Williams.....William Travers
 Attendant.....Charles Macdonald
 Policeman.....W. H. Wright

Before the first act was over it was evident that Mr. Fitch had created a powerful complication, one of the most stirring and virile of his multitudinous, clever inventions. Before the evening was over it was strongly shown that he had handled it like a master and created that tension of suspense and sympathy in the audience without which no play is long lived, and done it in such a way that Miss Walsh had such a success as she has been conscientiously preparing for by years of earnest and sincere work.

The story which furnished that opportunity for popular approval deals with the suspecting of Julian Rolfe of murdering his old friend. He had succeeded in preventing his marriage to a *demi-mondaine* after writing her some foolishly compromising and undated letters. In her spite she used these and other strongly corroborative circumstantial evidence to cause Rolfe's arrest. This comes just as he is accompanying his wife on the violin in a pretty domestic scene when they are happy at being alone together after the chatter of too talkative guests who interrupt their honeymoon's seclusion. The bride pleads with the officers not to take him, as he has but just risen from a sick bed and it will endanger his health. They are obdurate and have to tear her arms from his neck.

The second act set is a careful duplication of the visitors' room in the Tombs. The evil woman in the case has the opportunity to come to grief over her victim. Unseen herself, the loyal wife recognizes her type and in her desperation declares to the lawyer that she will go and worm out of the plotter how the man really died. This is all carefully detailed in logical building up to the strong situation of the third act, and is so well done that the interests of the audience are keenly aroused in the outcome of the faithful bride's self-sacrifice. In the third act she is shown, after having been living in the next apartment in one of the tough sections of the city. The set was a faithful copy of that kind of a flashy abode, and so typical it met with instant recognition from those who had only read of such vulgar but too common realities. The bride arrives and shows the waiting lawyer how near exhaustion she is with the despair of not having learned the truth, and the strain such a pretense must be to one of fine sensibilities. The lawyer is secreted with the officer who made the arrest, and the woman in the case arrives with her male friend. The men are hustled off by a trick and the wife is left alone with the blonde, who is becoming too talkative because of the champagne. The lights are cleverly managed to throw only one spot from a red shaded central light on dining table and bibulous lady. In the following duel the wife plays all the tricks possible to be thought of by a loving woman who is fighting for the life of the man she loves. Again and again she touches on each weakness she has learned during those weeks of life together. The audience leans forward in its seats, breathless with suspense, only to be aroused to keener interest. Finally she drives home the barbed shaft and touches the quick of the woman's hatred for the man she would cause to be hanged. Up from the mud rises the wrath of her love for the dead and her baffled ambition to be raised to respectability by the wedding ring. The intensity of her feeling clears the fumes from her sodden brain. Her voice is brought almost to a whisper by the one intense and true feeling of her life. She confesses how he shot himself. There is a moment of the stillness of awe, then the wife's scream of triumph as she seizes the viper by the throat is drowned in the tumultuous cheering of the joyous audience. The last act is only a pretty prelude to the happiness of the reunited ones, as the husband returns to kneel on the bed and his brave little wife sinks on to his shoulder, sighing in too keen ecstasy, "I can't get well now."

Too great credit cannot be accorded Miss Walsh for giving up the center of the stage in the most effective scene for the sake of the play. She knew that the part given Miss Dorr would meet with the more enthusiastic popular approval, but she was great enough to efface herself like an artist and allow it to be so, when she had it in her power to say "No," and kill the play. A smaller soul would have done this and dramatic history would have been the poorer for it. There are too many of these petty ones who have the star's dressing-room, and praise cannot be too loud for an artist who showed herself a fine woman, as well as great, and above such petty spite. She played throughout with the well-bred restraint of the woman of high-bred lineage, and the play was marked by aristocratic refinement of breeding far too rare. There was the variety in methods and *finesse* of the actress of power and technique which showed a consistent development very gratifying to the many friends she has made in her career.

Dorothy Dorr had the best chance which has fallen to her lot since she returned from England some years ago. She seized it and made good to the delight of many admirers who by consistent womanly work. She must be a remarkable artist to play a part so consistently throughout, when it is the very antipodes of her own life. The coarseness of the type was given in her first scenes to the vulgar reality. She was very effective in the great climax, striking the right notes with the most telling effect.

Robert Drouet was fine and handsomely manly as the young husband, but it was a woman's play and gave him little chance for the work for which he is well known. George Fawcett had a far finer part as the sturdy and solid man of law. He played with a sincerity and restraint that marked him as an artist to be depended upon in any occasion where the power of repose and strong personality can score. Samuel Edwards gave a highly appreciated study of a character bit and succeeded well for the few moments he was on the scene. The other parts were in the hands of carefully selected people, who acquitted themselves in a way which shared much of the success the play is sure to win in popular approval.

Hudson—Strongheart.

American comedy-drama in four acts, by William C. De Mille. Produced Jan. 30.

Taylor.....Macey Harlam
 Ross.....Richard Sterling
 Reade.....Taylor Holmes
 Thorne.....Sydney Alinsworth
 Fred Skinner.....F. A. Turner
 Frank Nelson.....Francis Bonn
 Dick Livingston.....Henry Kolker
 "Billy" Saunders.....Herbert Corbell
 Siegfried.....By Himself
 Soongataha.....Robert Edson
 Mrs. Nelson.....Jane Rivers
 Molly Livingston.....Louise Compton
 Maud Weston.....Jeanne Madella
 Betty Bates.....Marjorie Wood
 Dorothy Nelson.....Percilla West
 Nash.....Harrison Ford
 Tad.....Charles Sturgis
 Josh.....Lawrence Sheehan
 Allen.....Clay Boyd
 Benton.....B. F. Small, Jr.
 Buckley.....Edmund Breese
 Farley.....Madison Smith
 Butler.....Charles Sturgis
 Black Eagle.....Edmund Breese

As Soongataha, known as "Strongheart," the

virile son of a tribal chieftain, Robert Edson, on Monday night, Jan. 30, completely routed the old assertion that the "only good Indian is a dead Indian." His vehicle was an interesting comedy-drama by William C. De Mille, under the title of Strongheart.

The play is somewhat unevenly divided. The first two of its four acts show familiar phases of college life at Columbia, where Strongheart has been sent to learn the white man's wisdom, and, incidentally—but tragically and hopelessly—in the end, to have rubbed into him the truth that he is an "Indian" and can never be anything else in the ends of his civilization-revered white associates. Football, with its noisy interest which blots out everything else, is the game through which the audience was literally kicked into the purposeful directness and strength of the last two acts of the play. The interest of the large audience was held tensely in the last act until the very fall of the curtain, which is something very unusual in the closing acts of the plays of to-day.

Soongataha himself is rather the Indian of the novel than the red man of the plains in some respects. Throughout his many trials and sufferings there appears not one trace of the revengeful spirit which every flesh-and-blood Indian has somewhere under his red skin. But on the other hand the disdainful disregard for small offenses, the large nobility of prideful spirit, which is an Indian trait also, and but little understood by the white man, is well brought out in the character of Strongheart.

The story of the play is briefly this: Act first, in the realistically furnished rooms of two college chums, reveals a plot to betray the signals of the Columbia football team to the rival eleven, to save a young college spendthrift from ruin, and at the same time to ruin the spendthrift's rival for the hand of a young woman. Thorne, the villain, mails the signals to the rival team in the handwriting of Dick Livingston, his competitor in love.

Strongheart, who has suspected the plot, is Dick's friend, and in the second act, which is enacted in the dressing-room of the Columbia football team, when the manager of the rival team enters and hands over the list of signals, declining to profit by it, he seizes it and suppresses it for Dick's sake, promising to reveal the story later. The team suspects Strongheart of being the traitor, and he is removed from the game. The act closes with the winning of the game by Dick for Columbia, in describing which as seen from a window Mr. Edson does some distinctly good acting.

The third act, in the library of the home of Dorothy Nelson, the girl whom Strongheart has dared to love, contains the crux of the play, and in its painfully human interest all thought of football rivalry is forgotten for another of a much deeper and problem-involving sort. Here Thorne's villainy is unveiled and denounced by Strongheart, and Dick exonerated. In return, both Dick and Frank Nelson reproach him for making love to Dorothy, and he gets a bitter glimpse of what he must suffer on account of race prejudice.

In the fourth act, as Dorothy has agreed to marry her Indian lover and go with him, if need be, to his wigwam, an Indian messenger, Black Eagle, appears to summon Soongataha to lead his people. But the girl must be left behind after a bitter struggle Soongataha renounces her and is left disconsolate and alone as the curtain falls.

Mr. Edson made a very human, "white" sort of an Indian, and responded to demands for a speech at the close of the third act, as did the author, Mr. De Mille. Percilla West made a very sweet and pleasing Dorothy Nelson. Sydney Alinsworth was the coolest villain possible, and Herbert Corbell as Billy Saunders, the fat undergraduate, looked and acted the part to perfection. Edmund Breese was excellent as the Football Coach, and later, as Black Eagle, was a veritable Indian of the Western plains. Curtain calls were the rule at the close of each act, and the piece may be called a success.

Savoy—Friguet.

Drama in four acts, by Pierre Berton and "Gyp." Produced Jan. 31.

Hubert De Ganges.....William Courtleigh
 Marquis De Tregare.....Orme Caldara
 Baugé.....Wright Kramer
 Baron Schlemmer.....Frederick Perry
 D'Houville.....Ernest Glendinning
 Barfleur.....John Heron
 Jacobson.....Frank Ferguson
 Maffu.....Edgar Allen Wolf
 Another Clown.....Lawrence Edginger
 A Groom.....George Henry Trader
 Charley.....C. B. Chester
 Friguet.....Dorothy Donnelly
 Madame De Vertancourt.....Flossie Wilkinson
 Madame De Villiers.....Florida Pier
 Marquitta.....Alison Skipworth
 Julie.....Virginia Staunton
 A Dresser.....Eugenia Flagg

During the Autumn there was produced at the Gymnase Theatre, Paris, a play founded on one of the stories of that clever novelist of France who is best known as "Gyp." It succeeded somewhat because of the piquant charm, skill and beauty of Mlle. Polaire, who originated the leading role. It was secured by cable and hurriedly thrown on to fill a gap at the Savoy last week. The only one at hand to assume its great burden of artificial carpentering was piquant little Miss Doro, who has charm and beauty enough, and only lacks experience and a play to make a decided success.

The story of the play deals with a wail who was found by the hearted clown of a circus called "Friguet," because the sparrows were picking at a crust of bread which lay in his hand as he slept by the roadside. He brings her up in that rough life, and she takes care of the horse she rides. She is seen in the first act as a popular favorite, but becomes obstinate when the brutal ring master tries to whip her into the ring. She is rescued from him by de Ganges, the Mayor of the town, and turned over to the care of Madame Schlemmer, whom he loves. The second act shows her in the castle of the marquis. Friguet tames a runaway horse off the stage, and kneels down, on the stage, to the groom, who has attacked her because jealous of her success with the animal.

The third act finds Friguet posing for a sculptor. He proposes marriage, as does a man of title, but she loves the Mayor, who is only flirting with her to conceal his too real intrigue with Madame Schlemmer. She makes an appointment to meet him when the studio is empty. The groom leads the husband to suspect and come to catch the lovers. He does so, but Friguet hides the wife, after learning the treachery of the man she loved, and lets it be understood that she was the one locked in with him. In the last act she is a popular success, and far from her tattered dress in the arms of her friends, after having killed the pursuing baron and cleared the way for the guilty lovers.

After so many successes this season by American authors who have shown skill in the construction of clean stories which showed deeper insight into those finer verities which lie at the true soul of things, it is hardly worth while to specify the many faults of this shabbily knocked-together story. This crate of old vegetables was given good carriers, but even with their skilled handling the decadence of the situations was fatal. They are not to be blamed for the failure which was averted strongly in the second act, and was only too evident in the succeeding act. The adaptation was roughly done. Perhaps the carbolec employed took out some of the odor. If so, what was left was too strong for popular approval. There was not a decent man in the disreputable lot, except the old clown, Maffu. The two lovers do not count, as they were not strongly enough characterized by the authors to be called men, however manly their actors. The construction, which should have been carefully built to hide the improbabilities of the incidents, was slovenly.

Little Miss Doro did the best that was possible with her play, considering her lack of sufficient stage training. It was immediately felt that she had been carefully trained in every step and gesture, but the greatest of genius could not make such improbable incidents pass as possible with an American audience. She was

dainty and birdlike in the first acts, but totally inadequate to the so-called emotional scenes. She worked too hard, and in the wrong way, to move her audience.

W. J. Ferguson was fine and sincere as the old clown. William Courtleigh seemed too much the gentleman to be such a cad as his part was written. Frederick Perry gave a clear cut and fine portrayal of a high-bred villain. Orme Caldara and Wright Kramer were more manly than seemed possible with their poor parts. Frank Losee gave the excellent work to be expected from his record. George Henry Trader gave one of the best portrayals of a villainous groom Broadway has seen. Dorothy Donnelly had no chance to show that *finesse* or womanly charm that won her fame in Candida. Allison Shipworth was good, as always, in even a mean part. Flossie Wilkinson and Florida Pier were pretty and ladylike, and continually alive to the picture, even though it was not worth while to be alive for.

Madison Square—Mrs. Temple's Telegram.

Farce in three acts, by Frank Wyatt. Revived Feb. 1.

Jack Temple.....Frank Worthing
 Frank Fuller.....William Morris
 Captain Sharpe.....Frank Gheen
 Wigson.....Thomas A. Wise
 John Brown.....Edwin Fowler
 Mrs. Jack Temple.....Grace Kimball
 Dorothy.....Marion Lorne
 Mrs. Frank Fuller.....Margaret Drew
 Mrs. Brown.....Cary Hastings

The Madison Square Theatre, that cozy birthplace of so many successes, was successfully reopened Feb. 1 by Walter N. Lawrence with Mrs. Temple's Telegram. The mailed hand of the law is seen in the many exits that have been cut in various directions, and the wide staircases that lead from the balconies to the lobby. Everything is so wide open that the most rabid hearted auditor quite forgets to worry "in case," as they all used to do in the olden days. But, above all, the fine taste of an experienced theatre man is shown in completed attention to the comfort and pleasure of his patrons. There is a homelike atmosphere that is more veritable than that of many homes. Pictures which adorn the walls are to be changed every week. Even the stairways are carpeted with a rich brown that is like the paths of the forests in Autumn.

The opening offering is Mrs. Temple's Telegram, a farce that was first produced in America by that enterprising manager, F. F. Proctor, May 11, 1903, at his Fifth Avenue Theatre and called "The Is Brown." It was localized there for American instead of its original English form which Mr. Lawrence used. As its story was told in THE MIRROR at that time, and its plot thoroughly discussed, further criticism is unnecessary.

The company is selected with such care and is of so high an order of merit it deserves much of the credit for the hit scored. Grace Kimball is a skilled artist and beautiful to look upon. Her Mrs. Temple, while a bit nervous the first night, like the others, was sincere and convincing in her emotion. The sincerity of the suffering of farce victims is the thing that is most effective, so inherently brutal is human nature in the readiness to laugh at a certain kind of suffering. Frank Worthing was the husband who begins to lie when his wife will not believe the truth. His art is of the highest order. There have been few in many years who can make a slight gesture or a single exclamation mean so much. William Morris, who is the friend who tries to help him out in his lies by posing as the John Brown they invent, scored a distinct hit by reason of the reserved power and ready assurance required by the part. Thomas A. Wise was in no way second to the high standard set by the others. He gave a portrayal of the loquacious butler so completely unconscious of his amazing impudence that he was excruciatingly droll. He well deserved the applause he won. Edwin Fowler was excellent in the character part of the odiously oiled hair-dresser, and Cary Hastings played the right sort of wife for such a character, with distinction and judgment. The two young lovers were as well played by Marion Lorne and Frank Gheen as was possible with their incomplete writing. Margaret Drew had but little to do as the friend's wife, but did that little well and with charming personality. Altogether it was a most auspicious and merry house-warming for the rejuvenated Madison Square.

Princess—Love in Idleness.

Comedy in three acts by Louis N. Parker, Edward J. Goodman, and Edward Terry. Produced Jan. 30.

Mortimer Pendlebury.....Edward Terry
 Frank.....Tom Lovell
 Rushey Platt, M.P.....Hilton Allen
 Jack Fenton.....Nellie Morryne
 Eugene Gondinot.....George Howard
 Maggie.....Olive Wilton
 Louise Gondinot.....Clara Earle
 Abigail Bright.....Cynthia Brooke
 Mrs. Trotter.....Beatrice Terry

Love in Idleness was chosen by Mr. Terry as the third of his present repertoire. He originated the leading character in the play and is so well liked in it that he has been commanded to give it before royalty at a special performance at Sandringham. The Princess Theatre was well filled the night of Jan. 31 to welcome Mr. Terry in the play.

The story is not important, as the pleasure given the audience comes from the method of its handling by author and artist. It is carried to study the procrastinator, which is carried to dramatic effectiveness by such justifiable exaggerations of the type that it makes the hearers laugh at him while sympathizing with him. The tears that come with laughter are the artist's highest, yet rarest, tribute.

Every one has known a big-hearted, lovable but lazy soul who thinks he is the busiest brain worker in town, yet he never has time to do a thing until that to-morrow which never arrives. Mortimer Pendlebury is an old bachelor of that kind. Years before he had lost the lady of his love because he put off too long telling her about it. But she was fine enough to marry no other. His nephew is in love with a French general's daughter, and his niece loves a penniless youth. In the first act Pendlebury succeeds in insulting the fiery one of France and losing a possible secretaryship for the needy youth by his lack of the sense of time. The spirit world may not need clocks, but they are very important in this, the way it is run at present. Pendlebury learns this and can only say he's "sorry." He moves into lodgings in town in the second act that he may "get busy" and retrieve his own fortune and help those he loves. The pace increases to the gallop of farce as the lovable blunderer brings ruin on himself as well as the affairs of the lovers. He only succeeds in one thing, and that is the finding of Abigail, whom he absent-mindedly mislaid those long years ago. He loves her again. In the third act he is back home longing for a pipe and nap after his unwonted activity during those few eventful moments. All things come right, even Abigail and an impending duel with the irritable French parent, and he can go back to his longed for nap as the curtain falls and lets the reluctant audience say good-bye to a most lovable friend.

Mr. Terry's personal equipment of fine mind and instinctive courtesy, added to his recognized skill as an artist, outfitted him finely to give this part in all its many attributes. There are few of these fine old-school comedians left, and it is a rare chance to view such a well-rounded characterization. The only defects felt are frequent over-exaggerations of the farce side of the character and an occasional mechanical effect that comes from too long familiarity with business when first used with effectiveness. The audience was laughing continually while he was present, and he is on the stage the most of the time. There can be no higher art than that of his in this part, which leaves the impression of the world being a finer place than it was thought to be when the theatre was entered. George Howard, Hilton Allen, and Cynthia Brooke were the only members of the company who seemed worthy their leader. Much of this is the fault of too many cooks who spoiled the broth of their parts, for some of the others have had better parts and acquitted themselves more acceptably.

Irving Place—The School of Love.

Farce in three acts, by Helms Gordon and Franz Steyer. Produced Jan. 31.

Baron Henry v. Marigny.....Harry Walden
 Helene.....Margaret Russ
 Maurice Devantier.....Heinrich Marlow
 Dufraval.....Jacques Lawitz
 Ninette Mennier.....Hedwig v. Ostermann
 Theophile Bravour.....Elizabeth Adams
 Madame Mulot.....Magda Adams
 Louise.....Marie Richard
 Berthe.....Marie Richard

In The School of Love, a farce in three acts, which has been one of the greatest successes of the season abroad, Helms Gordon and Franz Steyer have gone their French models one better. At its first American representation at the Irving Place Theatre last Tuesday night the audience laughed heartily and showed no signs of being shocked.

The play is *risqué*, but it is so full of good nature and *bonhomie*, so frankly a type of the familiar French school, making use of husband, wife, the other woman and a gay father-in-law, that there is little use in being prudish. In this particular case the usual mother-in-law is missing, she having preceded her husband's death. The Gallic spirit has been admirably preserved throughout. In spite of the fact that there are long stretches of conversation, no signs of heaviness are noticeable, the touch being of the lightest and deffest. The dialogue, which constitutes most of the play, is very clever and very funny. Excellent use is made of a mechanical contrivance, a sound conveyor, in the second act. The third act contains an original and really bright idea, which alone makes the play worth while.

It is possible to give only the barest outlines of the plot. Baron Henry von Marigny has married Helene, the country-bred and convent-educated daughter of a very rich widower, Maurice Devantier, who, like his new son-in-law, is a rounder of experience. The married pair love each other, but the husband is repelled by his wife's apparent coldness due to extraordinary innocence and appalling ignorance of the meaning of the marital state. She even refuses to allow her husband to kiss her. He decides to go back to his former mistress, Ninette Mennier, where he is sure of receiving a warm welcome. As it happens, Devantier has also paid court to the fair Ninette, but neither of the men knows that the other is his rival until they meet at their home. Helene sees her husband drawing gradually away from her, but she is helpless to bring him back. In some way she hears of Ninette's decision to ask her for instruction in the methods suited to attracting and holding men's affections. The wife could not have found a better teacher and proves an apt pupil. While her husband is away from home, she reproduces, to the most minute detail, Ninette's quarters. She even hires her rival's servants, and, as for clothes, those she wears are exact copies of what Ninette wore at the time of her visit. Devantier's surprise, when he visits his daughter, may be imagined. Marigny returns and he can scarcely believe the evidence of his eyes. Is he at Ninette's or is he at home? When he finds out why his wife has changed so extraordinarily he takes her to his arms and swears undying devotion. At this happy moment Ninette turns up to ask her former pupil for lessons in how to be respectable, preparatory to her embarkation on the sea of matrimony.

The acting was admirable. It was no less light than the play. Harry Walden as the Baron, in Joseph Chamberlain make-up, was everything the part required. Heinrich Marlow has not, during his present engagement here, done a better piece of character work than the old *roué*, Devantier. Hedwig von Ostermann was the fair *demi-mondaine*, Ninette, to the life. Margaret Russ, who had comparatively little to do, was amply satisfactory.

Fifth Avenue—The Holy City.

Drama in five acts by Thomas W. Broadhurst. Produced Jan. 30.

Mary Magdalene.....Iva Merlyn
 Martha.....Miriam Hutchins
 Salome.....Lotta Bunnell
 Hebe Lee.....Minnie Lee
 Hagar.....Matthilde Deshon
 Slave.....Estelle Clinton
 Flora.....Rosa Marston
 Rebecca.....Mary Arthur
 Miriam.....Jeannette Alexander
 Barabbas.....Edwin Arden
 Peter.....Boyd Erylne
 John.....John Westley
 Judas.....Hugh Ford
 Nicah.....Louis Reinhart
 Caiaphas.....William R. Adams
 Pilate.....George Howell
 Silenus.....W. R. McIntyre
 Zaccharias.....Albert Traverser
 Marcus.....Norval McGregor
 Habakkuk.....George Manning
 Caiaphas.....Hardee Kirkland

The Holy City, programmed as a "poetic, religious play," by Thomas W. Broadhurst, had its first New York representation last night at the stock company of Proctor's Fifth Avenue, assisted on this occasion by Iva Merlyn in the role of Mary Magdalene, which she originated when the play was done on the road.

"Poetic" the play certainly is not, and while it deals with the greatest events in the history of the Christian religion, it can hardly be classed as "religious." The author has taken the loftiest of themes and has built around it a talky drama that would shock any serious student of Bible history. Cherished traditions are ruthlessly set aside, in order that more or less effective dramatic situations might be arranged, and the incidents in the life of Christ are twisted about inexcusably.

The plot centres around Mary Magdalene and Barabbas, the thief, who is the play's favorite lover before her conversion. Their love scene in the first act was displeasing on account of the vulgarity of the costume worn by Miss Merlyn. Later she was attired more becomingly, but during the entire play she acted with a crudeness that was distressing. Edwin Arden was the only actor in the cast who bore himself with distinction, and at times his work was quite effective. Hugh Ford was a melodramatic Judas, and made the most of his one good scene. It would be a waste of space to comment on the others in the cast. To add to the general gloom, a vocal cast. The came on between the acts and warbled "The Holy City" and "O Promise Me." Moving pictures of Joseph and his brethren were also shown. The play was elaborately presented, with excellent scenery and costumes (with the flagrant exception mentioned above) that were in good taste.

Broadway—Girofle-Girofla.

Comic opera by Charles Lecocq. Revived Jan. 31.

Girofle.....Fritz Scheff
 Girofla.....Josephine Bartlett
 Aurora.....Elaine de Sellem
 Paquita.....Ida Hawley
 Pedro.....Campbell Donald
 Don Bolero.....Rieble Lutz
 Marsquin.....Wallace Brownlow
 Mourzouk.....Arthur Waddemeyer
 Pirate Chief.....Otto Waddemeyer
 The Uncle.....Henry Coote
 A Notary.....Frank Boyle
 His Clerk.....Louise Le Baron
 Fernando.....Ida Siles
 Second Cousin.....Bertha Holly
 Third Cousin.....Grace Spencer
 Fourth Cousin.....Lillian Raymond
 Fifth Cousin.....Jeanette Patterson
 Sixth Cousin.....Thelma Morton
 Seventh Cousin.....Thelma Morton
 Eighth Cousin.....Thelma Morton

Since it was first produced thirty-two years ago in Paris this old-time favorite has seen many interpretations. One of the most recent in New York was that of Lillian Russell, about a decade ago. The music is a treat after the frayed suffer to threadbare ragtime Broadway has had to suffer to clothe its shivering numbers of so-called comic operas. Miss Scheff was especially good in the drinking song, and almost showed high skill in her acting of the intoxicated scene. She was lacking in the finer differentiation of the two title-roles, and the whole piece showed hasty preparation in orchestral and chorus work. The few attempts at modernizing the piece were not happy, as they only resulted in marring its quaint charm. The production shows the haste

of desperation, but one excuses the lack of dignity of a man rushing to save the drowning. Such as Campbell, Donald, Josephine Bartlett, Elaine de Sellem, Wallace Brownlow, and Richie Ling. There was a decided relief in the general dreariness by a McCoy dance in the Moorish scene, which was done with the usual McCoy dash and abandon.

Murray Hill—The Lost Boy.

Musical farce in two acts, by Edward Blondell. Produced Jan. 30.

The Lost Boy, "Buben Plumb." Edward Blondell. Professor Kookamal. Joe Fields. Frank Kookamal. Jack Reidy. Doctor Forpatis. Sam Shannon. Duke Danforth. Bert Angeles. King Ho Ho. Daniel Ferguson. Lady Chedwick. Charlotte Lambert. Gladys Passe. Lulu Dewey. Lucille Gray. Elsie Currier. Lola. Julia West. Gladys Arnold. Joe Go Go. William Mansfield. Gledooks. John Dewey. Mrs. Smith. Florence Hawkins. Gertie. Bertha Dowling. Officer. Eva Lanning. Harry Zeda. Pedro. Mabel Douglas.

Edward Blondell at the Murray Hill Theatre last week produced under the management of Weber and Kish his new vehicle, The Lost Boy. Mr. Blondell has been known on the road and to New Yorkers as an important figure in the Katzenjammer Kids company and through other pieces that have been written specially for him. The company is practically the same that recently, under the same management, presented Twirly-Whirly on the road.

The Lost Boy is called a musical farce, which means that it is a farce-comedy while Mr. Blondell is on the stage, and a musical comedy when the star is off and the chorus of twelve and the soloists step on. The comedians who carry the very meagre story are distinct from the musical end of the piece. The solos and choruses merely step in acceptably when the horseplay nearly reaches the wearying stage, and the whole forms a pleasing entertainment. The jokes were nearly all fresh and crisp, and the songs were tuneful and catchy and sung with spirit.

Act I opens at a hotel in Florida, where Lady Chedwick, accompanied by the Duke, is searching for her child, who will come into a large fortune. Ruben Plumb, a country pumpkin with a clever head, is palmed off as the lost one, and Lady Chedwick, who is demented, adds to the confusion that he originates. A mummy in the possession of the doctor awakens and presents the boy with a magic goo-goo eye. King Go Go arrives, and, seeing the eye, imagines Ruben is his long lost brother. Everybody is transplanted to the island of Flew Flew in Act II, and the boy becomes king until the deception is found out, when he has to fight a dragon in order that his people may go free.

Mr. Blondell is a natural comedian. His facial expression and his work with Mr. Blondell is excellent. This Frank Danellish part. His ludicrous actions keep an audience in laughter. Joe Fields is funny as Professor Kookamal, and with Sam Shannon as the Doctor ably assisted the star. Charlotte Lambert is pretty as Lady Chedwick, as was also Florence Hawkins as Mrs. Smith. It was a pity that neither had more to do, for they certainly looked full of promise.

All the solos were sung by Julia West as Lola, Elsie Currier as Lucille, Jack Reidy as Frank, George Koenig, Gladys Arnold and Mabel Donalds. Miss West scored with "Chapples of the Day" and "Belle of Seville." She was the only one of the singers who stepped distinctly into her comedy part, and her work with Mr. Blondell was perhaps even better than her songs. Miss Currier was delightful in duets with Mr. Reidy. "In the Land of Romance" and "Lola"—and had a taking solo besides. Mr. Reidy has a powerful and pleasing voice which showed to best advantage in the solo "The Sun that Rose on Thirteen States Now Sets on Forty-five." The chorus was a very important feature, and the dozen or more costume changes were neatly executed, while a sort of pony ballet worked with a dash and go. The scenery and costumes were fresh and bright, and everybody, including a dragon that was a contortionist, ably assisted the star. This week, The Rays in Down the Pike.

Yorkville—When Knighthood Was in Flower.

The Yorkville Theatre, which opened last Fall with Henrietta Crossman, and since then, with the exception of a return engagement played by Miss Crossman, has been run as a vaudeville house, changed its policy last week with the installation of the Yorkville Stock company, headed by Anne Sutherland and Will R. Walling, and when Knighthood was in Flower was the play chosen to introduce the new company. It was well put on and well acted, and judging by the size and the enthusiasm of the audience on the opening night Manager Bimberg has made no mistake in the new departure. Miss Sutherland scored a distinct success as Mary Tudor, and was captivating in her boy's dress. Mr. Walling made a handsome and dashing Charles Brandon. The company includes Robert Cummings, James Cooper, Milt Dawson, James Slevin, William Barwald, Walt Whitman, Herbert Colby, Cortland Hopkins, Henry D. Carey, Herbert Avery, H. Cowan, William Baker, Fred Shattuck, Charles E. Dee, Joseph Elliott, John Hennaw, Nettie Bourne, May Louise Algin, Emma Bond, Evelyn Donan, and Frances Meek. The company is managed by Dave A. Wells and the stage is under the supervision of Herbert Colby, assisted by William Barwald. Paul Revere is this week's play.

St. Bartholomew's Lyceum—Pygmalion and Galatea.

St. Bartholomew's Lyceum, on East Forty-second Street, was filled to overflowing on the evening of Feb. 2 by an audience that greeted most heartily The Players, who in their second visit under the direction of Ashley Miller gave a spirited performance of W. S. Gilbert's three-act comedy, Pygmalion and Galatea, which has been so often done by both professionals and amateurs in New York.

Ethel Browning was the embodiment of ingenious simplicity and wonderment as Galatea, the suddenly animated statue, and wore the Grecian costume with a grace which is somewhat unusual. Ashley Miller made a satisfactory Pygmalion, and Lillian Ayaun was very pleasing as Myrline, Pygmalion's sister. The other parts were filled as follows: Cynisca, Bertha Morrell; Leucippe, J. H. Elwyn; Daphne, Ella Baker, and Chrysope, J. H. Costello.

The object of The Players is to provide high class plays at prices within reach of those who do not often see such plays.

West End—Checkers.

Checkers will prove to be a prime attraction at the West End Theatre this week, being put on there by Manager La Shelle, with the co-operation of Manager Blumenthal, with all the detail that has marked its successful runs in other metropolitan theatres. This play promises to long continue in public favor, and Harlem will no doubt turn out large audiences during the week to enjoy it.

Liberty—Rejane in Repertoire.

Madame Réjane was welcomed back from her travels in America by a large and enthusiastic audience on Wednesday night. She gave Ma Cousine, La Passerelle, and L'Hirondelle for the rest of the week. The same charm which has made her the representative of French comedy at its best was shown and eagerly appreciated during her too short stay.

Metropolis—Me, Him and I.

Bronx playgoers thronged the Metropolis last week the attraction being Me, Him and I, already noted in The Mirror. Three clever comedians, George Bickel, Harry Watson, Jr., and Ed Lee Hoffman, are prominent in the cast. Gertrude Hoffman does some excellent dancing, while Marion Stanley, George Germane, Thomas Carl-

ton, Edward B. Adams, Etta Pierce, and John J. McCowan do their share admirably. Hurfig and Seamon are the managers of the attraction, and it will no doubt prove a winner for them. This week Dan McAvoy in His Honor the Mayor of the Bowery.

Third Avenue—On the Bridge at Midnight.

On the Bridge at Midnight, by William L. Roberts, is at the Third Avenue. George Klimt has a good part and is ably assisted by Alma Hearn, Marie Nelson, Camille Darcy, Jessie Stevens, W. H. Dehman, Dan Reed, W. H. Davis, Arthur Neely, James Newton Drew and others.

At Other Playhouses.

YORKVILLE.—Paul Revere is the change on the programme.

HARLEM OPERA HOUSE.—Louis Mann returns to amuse Harlemites with The Second Fiddle.

FOURTEENTH STREET.—Ralph Stuart is the attraction here with By Right of Sword.

AMERICAN.—Fast Life in New York is the week's thriller.

MAJESTIC.—The house matinee record, held for two seasons by The Wizard of Oz, was broken by a margin of \$24 last week by Buster Brown.

ACADEMY OF MUSIC.—Henrietta Crossman will appear this week in Belasco's comedy, Sweet Kitty Bellairs, inaugurating the Belasco season at this house.

LYCEUM.—Mrs. Leffingwell's Boots, that clever adaptation of blizzards, osteopathy, burglary and jealousy, holds its laughing public.

LYRIC.—The management announces that Fantana will remain until April and then voyage to England to dedicate the Shuberts' new Waldorf Theatre in London.

NEW YORK.—Ward and Vokes return to town here in A Pair of Pinks.

WINDSOR.—A Desperate Chance is the week's sensation.

WALLACK'S.—A Play called The Boss, by A. H. Lewis and George Marion, is in preparation here to succeed The County Chairman Feb. 20.

LIBERTY.—After the engagement of Ada Rehan, who this week is appearing in The Taming of the Shrew, has ended, Feb. 18, this stage will be devoted to The Education of Mr. Pipp.

PRINCESS.—Who Goes There, by H. A. Du Souchet, has been underlined for production here after Mr. Terry's engagement has ended, Feb. 18. Bardell vs. Pickwick is used again this week by Mr. Terry as an afterpiece to Love in Idleness, and on Friday he will appear in The Passport.

MANHATTAN.—Leah Kleeschna, interpreted by Mrs. Flske and the Manhattan company, enters its third month to very large patronage.

IRVING PLACE.—The illness of Max Freiburg, who was cast for the part of King Kandaules, necessitated a change of bill last Friday night. Gyges and His Ring was postponed until this week, and Sudermann's Magda was substituted, with Agathe Barbusca as Magda.

HUDSON.—Margaret Wycherly, who was to begin a series of special matinees in the plays of the Irish poet Yeats at this theatre this Tuesday afternoon, is seriously ill at her home with congestion of the lungs, and has been compelled to postpone her appearance until later in the season.

CASINO.—The fiftieth performance of Lady Teazle at the Casino will be celebrated on Wednesday night. The souvenirs will be silver spoons with a picture of Miss Russell on them.

STAR.—Alone in the World pleased the public of this house last week, being played by a company including Lillian Rosewood, G. Alanson Lessey, Edmond Mulkey, Robert Cain, Thomas S. Guise, Eddie P. Bowers, Fred Best, James Wilson, Frank Walsh, William Benton, Alice Delwood, Thomas H. Harms, Gertrude D. Stanley, Lillian Lancaster, Pearl E. Abbott, and Edith Bowers. Queen of the White Slaves this week.

LEW FIELDS.—It Happened in Nordland finished its ninth successful week, and is still drawing full houses.

WEBER'S MUSIC HALL.—Higgledy-Piggledy and The College Widow continued to please audiences that are of most satisfactory size.

BELASCO.—Mrs. Leslie Carter continues to large audiences in Adrea.

BIJOU.—Warfield's delightful impersonation of the old German musician in The Music Master still attracts potently. Another extra matinee will be given on Thursday.

DEATH OF GEORGE HONEY.

George Honey, an English actor, with The Girl from Kay's company, died on Feb. 4 in the State Hospital at St. Joseph, Mo., of pneumonia. He had been in the hospital since Jan. 23, when he was attacked by what the physicians described as acute melancholia. He was about forty years old, and is survived by a widow and two children, who are left in rather straitened circumstances.

Mr. Honey was a well known and versatile comedian of repute in this country and England, as was his father before him. He came to this country from England in 1896, and made his first American appearance in Cleveland, Ohio, on Oct. 4, of that year as the Mandarin of Foo Chow in De Koven's opera, The Mandarin. He appeared later in the same part at the Herald Square Theatre, New York, the same season, 1896. He opened at Palmer's Theatre with The Shop Girl, playing the role of Colonel Singleton, with great success. On Sept. 27, 1897, he appeared as M. Canamvert in The French Maid at the Herald Square Theatre.

He was seen often in the musical productions at Daly's Theatre, and was engaged by Charles Frohman for the role of the Cockney thief in Sherlock Holmes, with William Gillette.

Mr. Honey played for two years under the management of Klaw and Erlanger. He was Clarence Cholmondeley in the first performance in New York of Rogers Brothers at Harvard on Sept. 1, 1902. He played Hooker Pasha in The Messenger Boy at Daly's Theatre on Sept. 20, 1901. He joined The Girl from Kay's, taking the role of the porter, after a Clean Slate was withdrawn at the Madison Square Theatre, and had remained with the company ever since. His body was sent to his home at No. 80 Linden avenue, Jersey City, where the funeral services will be held.

AN ALL-STAR SHE STOOPS TO CONQUER.

An important presentation of Goldsmith's She Stoops to Conquer, under the direction of Liebler and Company, will be made at the New Amsterdam Theatre, April 17, with four weeks' time at the firm's disposal at that house. The character of the presentation will perhaps be best indicated by the somewhat remarkable cast, it being understood, of course, that the production and all accessories will be in consonance. The principals in the cast will include: Eleanor Robson as Kate Hardcastle, Clara Bloodgood as Miss Neville, Mrs. Charles Calvert as Mrs. Hardcastle, Kyrie Bellew as Young Marlow, Arnold Daly or Henry E. Dixey as Tony Lumpkin, Louis James as Hardcastle, Frank Mills as Hastings, and J. E. Dodson as Digdory.

This cast has been made up with a regard for fitness alone. The names are all familiar, excepting perhaps that of Mrs. Charles Calvert, who has long been recognized as the leading actress of England in roles of that character, and is especially famous as Mrs. Hardcastle. Her engagements for twenty years have only been with organizations of the highest grade, and she is now playing at the Haymarket in The Beauty and the Barge. She will be brought here for this production alone, and will remain with it throughout the Spring tour, which will follow the four weeks at the New Amsterdam.

MECHANICS' HALL, SALEM, BURNED.

Mechanics' Hall, at Salem, Mass., was totally destroyed by a fire on Feb. 4 at 10:30 p.m., that started during the performance by the breaking of a film on a moving picture machine. It is understood that the loss is covered with insurance.

GOSSIP.

Mrs. Richard Henry Savage has signed a contract with James W. Morrissey, whereby she will give a series of illustrated lectures, beginning at Easter. The subjects include Du Barry, Catherine of Russia, Marie Antoinette, and Pompadour.

Evelyn Florence Nesbit is recovering from an operation for appendicitis in a private hospital at No. 33 East Thirty-third Street.

Master Gabriel is said to have accepted an offer to appear as Cedric in a big revival of Little Lord Fauntleroy, at the Academy of Music next season.

Miriam Shelby, who has been starring in a play entitled The Unwritten Law, is a patient in St. Elizabeth's Hospital, where Friday night she was operated on for appendicitis by Dr. J. R. Alvarez. At the hospital it was said the actress' condition, while not critical, was still serious. Miss Shelby became ill in Natchez, Miss., Jan. 23, and was compelled to close her tour and come to New York.

Nancy Brown will go on the road again next Saturday, with Mary Marble in the title part. Wells, Dunne and Harlan will manage it.

Darcy and Walford are heading a movement which is being made by such play agents as Sanger and Jordan and Selwyn and Company, who have joined with prominent managers to call a halt on the firms who are selling copies of well-known plays at \$5 and \$3 each, but who are careful not to include the playing rights. William Klein has charge of the case. The pirates secure the plays by sending stenographers to theatres to record plays.

Daisy Henderson, understudy for Caroline Lum (soubrette), was called upon on two hours' notice to play the part of Estelle in The Princess Chic for one week, on account of sickness of Miss Lum. Critics highly commended her work, and they say a bright future is sure for the little woman.

The Viola Allen company has formed two teams which will play a game of ice hockey on Friday, Feb. 10, in the Ice Palace at Montreal, Canada, the losing team to furnish a dinner for the entire crowd, including ladies, at one of the leading hotels in Boston, Mass., where the company plays week of Feb. 13-20. One team is composed of the working staff, the other of actors.

The captain of the working staff team is F. G. Bennett, and the captain of the actors' team is H. R. Leffler. All members of the Viola Allen company have promised to attend, as well as the star. They would be pleased to have all members of the profession in town present.

The Wallace-Gilmore company will close the twelve weeks' tour of Rip Van Winkle with J. W. Carner, at Newport, R. I., on Tuesday, Feb. 14.

Marion Craig Wentworth, of Boston, read Maeterlinck's Monna Vanna before a small audience at the Berkeley Lyceum last Tuesday afternoon. Mrs. Wentworth impersonated the characters of this beautiful play in a very intelligent manner. She has a delightful voice and a cultivated enunciation.

Max Zoellner has arranged to take out The Gunner's Mate, commencing Feb. 6.

Ellis Jeffreys will begin March 6 an engagement at the New Amsterdam Theatre in The Prince Consort, an adaptation by Cosmo Gordon Lennox and William Boosey of a French play. In her supporting cast will be William H. Thompson, Henry E. Dixey, and the London players, Ben Webster and Kate Phillips. Liebler and Company are managing her tour.

Charles Plunkett is quite ill at the Post Graduate Hospital in Chicago.

Dame rumor had it that Harry Constaine had died a few weeks ago at the Almshouse, on Blackwell's Island. A letter from that institution Feb. 6 said that he was still there in Hospital Ward B.

Aldora Shew, who has been touring the West for several years with Faust and other plays under the name of Allen Tabor, will give a matinee performance of Hamlet Feb. 14, at the New York Theatre. Barton Hill will be the Ghost; John T. Malone the King; Harry Leighton, Laertes; John Leslie Gossin, Horatio, and Constance Hamblin, the Queen. William Young is the stage director.

Irene Ackerman presented another pupil as the principal attraction at her latest Sunday evening, a young Southern girl, Louise Dickinson. She recited original poems written by Miss Ackerman, and was assisted by Mrs. George E. Spencer (May Nunez), Jeannette Wilder (sister of Marshall Wilder), Anna Holmes, F. Davis, Amelia W. Holbrook, Anna Randall-Diehl, Inez Crabtree, and Mrs. Katharine C. Fay. Among those present were Edyth Totten, Elizabeth A. Clark, Katharine C. Wiggins, Joseph T. Pike, Mrs. Jones, Louise Harkins, Joshua Crosby, Frances Linton, Madame Helen Magrath, Charles Burton, M. McNeill, and Misses Davis, Spencer, Jeffreys, Van Brunt, and Deshaun, Messrs. Gregory Feys, Stafford, Livingston, Johnson, Werner, and Strauss, and many from the Professional Woman's League and Actors' Church Alliance.

Mrs. Mary Bankson will open on Feb. 12 with the stock company at the Empire Theatre, Portland, under the management of George L. Baker and Lincoln Hart. This company contemplates playing the Empire indefinitely.

The Woodward Stock company opened at the Orpheum Theatre, St. Joseph, Mo., Jan. 29 for a permanent engagement. The company is headed by Eva Lang and includes Jess B. Fenton, Guy Woodward, Frank Woodward, Frank Beal, J. Patterson, George Castleton, Mark B. Fenton, Reginald Barker, Lulu McConnell, Louis Lester, Mattie Earl Burgess, and Nettie Douglas.

David C. Henderson becomes a manager again by assuming charge of The Country Girl, The Geisha, Sam Toy and other musical productions leased from the Daly Estate by arrangement with J. C. Duff. There are to be over fifty people in the company. It will play one-night stands for two weeks and then go to Philadelphia for a run.

The monthly literary meeting of the Professional Woman's League was postponed yesterday owing to the serious illness of the chairman, Louise E. Tucker. A valentine euchre will be held in the Astor Gallery of the Waldorf-Astoria Feb. 14 at 2 p.m. The twelfth anniversary celebration, which the members of the League call their birthday party, will occur the evening of Feb. 28.

Bertha Willsea, who has been playing successfully the leading role in Fast Life in New York, which is at the American Theatre this week, will retire from the cast Saturday night.

Pauline De Vere, who has been playing the Club and Lyric theatres at Joplin, Mo., recently visited the Maud L. mine in that section, descending to a large shaft 185 feet below the ground. Miss De Vere is the only woman who has made this trip.

A special series of dramatic readings will be given at Association Hall in Brooklyn. Jessie K. Watson will read Shakespeare's Much Ado About Nothing, Jan. 27; Jennie Mannheimer, Merely Mary Ann, Feb. 3; and Grace Chamberlain, King René's Daughter, Feb. 10.

COMPANIES CLOSING.

Amber Lawford has closed her season in An American Woman.

The Missourians, under the management of Mrs. H. C. De Mille, will close Feb. 14.

At Cripple Creek will close the season Feb. 11. Darkest Russia closes Feb. 18.

Margaret Anglin closed her season Feb. 4. At Risk of His Life closed Feb. 4.

SAID TO THE MIRROR.

F. M. Norcross, "E. W. Dunn, advance agent, states erroneously that my management of the Eva Tanguay company in The Sambo Girl has ended. The firm is in the hands of a receiver and he will carry

out all contracts made by me, as well as protect my firm. For the benefit of managers, I will state that Miss Tanguay has a three years' contract under my management that I shall also protect."

J. AUSTIN FRYES: "I wish to deny emphatically the rumor that Mr. Proctor has bought or leased either the Irving Place or the Fourteenth Street Theatre."

CHARLES SWICKARD: "The Chicago statement as regards the performance of Lucentio with Miss Rehan was an error, as the part was not played by me at all, but I shall open in it in New York."

WALTER D. WALSH, San Francisco: "I noticed in The Mirror of Dec. 17 an inquiry for the whereabouts of Lawrence Hanley. A few days ago he was in the Los Angeles County Hospital, supposedly dying."

BEN GREET, Redlands, Cal.: "The statement of the Paducah correspondent of THE MIRROR that my company played Everyman there was an error. My company has been in California since October and is just leaving for the Middle West."

C. F. WHITAKER: "The statement that Her First Fare Step company closed in Indianapolis on Jan. 27 is erroneous. Her First False Step is now (Feb. 2) playing in Norfolk, Va., and is booked until May 1. It played Indianapolis Oct. 17, 18 and 19, and has been playing all the week stands over the Star and Havlin Circuit since then."

T. H. WINNETT: "The Angel Comedians are pirating A Young Wife. They are now invading Nebraska. The Harrison-Parkinson company is pirating Hearts of the Blue Ridge under its original title and were notified to stop it some time ago. They are also pirating The Moonshiners, under the misleading title of Among the Moonshiners. They are now in North Carolina, having recently toured Virginia. The Henderson Stock company are playing without permission Lynwood, calling it The Mystery of Lynwood. The Garside Stock company, recently touring New Jersey and Connecticut, I am informed by C. E. Callahan, are pirating Foggy's Ferry under a fictitious title."

MUSIC NOTES.

The Kaltenborn Quartette gave the second concert of the season in Mendelssohn Hall Jan. 31.

Fritz Kreisler, violinist, was heard in a classic programme in Mendelssohn Hall the afternoon of Feb. 1.

The fourth People's Symphony concert will take place in Carnegie Hall Feb. 17. A brilliant orchestral programme will be given. The soloist, Halmar von Dammek, will play a new violin concerto by Edward Hermann.

Jose Vianna Damotta, the Portuguese pianist, will give his first recital at Mendelssohn Hall Feb. 11.

Hallett Gilberte, the Boston song composer, and Mrs. Gilberte are at the Hotel Flinders for a brief visit. Mr. Gilberte is now engaged in setting some of Edwin Markham's poems to music, and in composing a set of Japanese songs for a new production.

JANE CORCORAN'S SUCCESSFUL TOUR.

"When I devoted my MIRROR space last week to announcing the fact that I was looking for a new play for Jane Corcoran, I little thought that within seven days I would have one hundred and fifty manuscripts sent me, many from prominent authors," said Arthur C. Alston to a MIRROR man the other day. "Among them I am sure we will find something for Miss Corcoran's starring vehicle next season." I will close Miss Corcoran's first starring tour at Montreal, Canada, on March 18. It has been one that she may well be proud of, for it has been not only a success from a financial standpoint, but a great success artistically. Wherever she has played she can go back, and I have been in receipt of dozens of letters from local managers asking me to send them Miss Corcoran next season in any play I put her. The season, when March 18 is reached, will be of thirty weeks' duration. I would continue it longer, but our territory was restricted when we leased the play, and we are thus barred from six or eight of the Eastern week stands, which I have had offered to me, but which I cannot accept on account of the contract. It will be the last play I will ever take with a restricted territory. In this case it prevents me showing Miss Corcoran in New York city, Brooklyn, Boston, Philadelphia, and the other big Eastern cities, in all of which I have been offered time. Next season, however, will see her in them all. Both Mr. Baxter and myself are satisfied with her tour financially, and the artistic hit she has made is one we will reap a great benefit from in the future."

CURRENT AMUSEMENTS.

Week ending February 11.

ACADEMY OF MUSIC—Henrietta Crossman in Sweet Kitty Bellairs—1st week—1 to 8 times.

AERIAL GARDENS—Closed.

AMERICAN—Fast Life in New York.

BELASCO—Mrs. Leslie Carter in Adrea—5th week—27 to 33 times.

BERKELEY LYCEUM—Closed.

BIJOU—David Warfield in The Music Master—112 times, 6th week—30 to 37 times.

BROADWAY—Fritz Scheff in Girdle-Girdle—2d week—7 to 12 times.

CARNEGIE HALL—Musical Entertainments.

CASINO—Lillian Russell in Lady Teazle—7th week—48 to 52 times.

CIRCLE—Vaudeville.

COLONIAL MUSIC HALL—Announced to open Feb. 8.

CRITERION—Francis Wilson in Cousin Billy—6th week—41 to 47 times.

DALY'S—The Duchess of Dantzic—4th week—22 to 28 times.

DEWEY—High Roller Burlesquers.

EDEN MUSÉE—Figures in Wax and Vaudeville.

EMPIRE—Maude Adams in The Little Minister—7th week—44 to 60 times; "Op o' Me Thumb"—1st week—1 to 7 times.

FOURTEENTH STREET—Ralph Stuart in By Right of Sword.

GARDEN—The College Widow—21st week—164 to 171 times.

GARLAND—Arnold Daly in You Never Can Tell—5th week—33 to 40 times.

GOTHAM—Bohemian Burlesquers.

GRAND OPERA HOUSE—The Rogers Brothers in Paris.

HARLEM OPERA HOUSE—Louis Mann in The Second Fiddle.

HERALD SQUARE—Blanche Walsh in The Woman in the Case—2d week—9 to 16 times.

HUDSON—Robert Edson in Strongheart—2d week—9 to 16 times.

HURD AND SEAMON'S—Vaudeville.

IRVING PLACE—Irving Place Stock Company in Medea, 3d time; The School for Love, 2d week, 6 to 7 times; Gyges and His Ring, 1 time; Eva, 1 time.

KEITH'S UNION SQUARE—Continuous Vaudeville.

KNICKERBOCKER—E. S. Willard in The Brighter Side—1 to 7 times.

LEW FIELDS—Fields' Stock Company in It Happened in Nordland—10th week—68 to 74 times.

LIBERTY—Ada Rehan in The Taming of the Shrew—1 to 7 times.

LONDON—Troadero Burlesquers.

LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 2d week—9 to 16 times.

LYRIC—Jefferson De Angells in Fantana—4th week—26 to 33 times.

MADISON SQUARE—Mrs. Temple's Telegram—2d week—6 to 13 times.

MADISON SQUARE GARDEN—Closed.

MADISON SQUARE ROOF-GARDEN—Closed.

MAJESTIC—Buster Brown—3d week—16 to 23 times.

MANHATTAN—Mrs. Flske in Leah Kleeschna—9th week—59 to 65 times.

MENDELSsohn HALL—Musical Entertainments.

METROP



THIS WEEK'S ATTRACTIONS.

Pastor's.

Frank Gardner and Lottie Vincent in *Winning a Queen*, Victor Moore and Emma Littlefield, *Majestic Musical Four*, Maddox and Prouty, J. Aldrich Libbey and Katherine Trayer, Pierce, Acker and Gilday, Myer and Mason, Curtis and May, Butler and Lamar, Saville Sisters, vitagraph.

Keith's Union Square.

Frank Keenan and company, Charles T. Aldrich, Rice and Prevost, Hill and Silvan, Dan Quinlan and W. Keller Mack, Elizabeth Murray, John Birch, Lutz Brothers, Fraser Trio, Floye Redledge, Russell and Tillyne, the Edgertons, biograph, and Papinta (second week).

Hammerstein's Victoria.

John T. Kelly and company, Six Musical Cuttys, Lee Harrison (vaudeville debut), Phroso, Matthews and Harris, Techow's cats, Warren and Gardner, Caron and Herbert, Mons, Albany, Bonita and her "picks," vitagraph.

Proctor's 125th Street.

That Girl from Texas, with Beatrice Morgan, William J. Kelly and others in the cast. Olio: Twelve Wood Nymphs, with the Rooney Sisters; Mlle. Chester and her dog, Rice Family, Wood and Berry, motion pictures.

Proctor's Fifth Avenue.

The Silver King, with Edwin Arden, Isabelle Evesson, Gerald Griffin, James E. Wilson, Marion Berg, Wallace Erskine and others in the leading roles. Vaudeville: Celine Bobs, Charles M. Ernest, Lilliput Trio, Four Paloma Boys, Belleclair Brothers, McCarthy and Sims, Harris and Hunt, Dudley and Cheslyn, motion pictures.

Proctor's Fifty-eighth Street.

Fighting Bob, with S. Miller Kent (especially engaged), Sydney Ayres, and Edna Phillips in the leading roles. Olio: Della Donald, the Rolfees, Delberg Sisters, motion pictures.

Proctor's Twenty-third Street.

Carlotta the Marvel (fifth week), Zutka (American debut), Harry Gilfoil, Baque Quartette, Williams and Melburn, McKissick and Chadney, Manning and Drew, Three Yocarrays, Moultrie Sisters, Agnes Mahr, Joe Morris, George Humsey, John and Carrie Mack, motion pictures.

Circle.

Albert Chevalier (fourth and final week), Henry Lee, Fanny Rice, Mysterious Zanciga, Carmen Troupe, A Night in Venice, Brandow and Willy, Allien's monkey, Ritchie Duo, vitagraph.

Hurtig and Seamon's.

Stuart, the Male Patti; Howard and North, Four Eugenes, Watson, Hutchings and Edwards, Smith and St. George, Ward and Curran, Marion and Deane, Frank O'Brien, moving pictures.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Papinta, with her marvelous light effects and her dazzling dances, topped a pleasing programme and was again given the tribute of approval to which she is accustomed. Mr. and Mrs. Alfred Kelcy scored a decided success with their very pretty playlet, *In Trust*, which is a nice blending of humor and sentiment. Rice and Prevost made the laughing hit of the bill with their inimitable grotesqueries. Mr. Rice showed no trace of the injury he received the week before last, which necessitated the cancellation of the week. It is very seldom that an audience is moved to shriek with glee, but those who saw Rice last week had to give their hilarity full vent. Burton and Brooks were seen once more in *A Can of Humor*, which is an original and carefully arranged dialogue, with plenty of good lines and some amusing songs. Mr. Brooks' recitation met with much approval. F. Wilbur Hill and Willette Whitaker scored heavily in their new act, in which Miss Whitaker displays her ability as a performer upon the harp, which she uses to accompany some of her songs. The act is a decided improvement over the old one and deserves a prominent place in any bill. Of course Miss Whitaker had to sing "Hallelujah!" which brought down the house, as usual. Charles Burke, Grace La Rue, and the Inky Boys presented *The Silver Moon*, and won many laughs. Rice and Cady, in loose dress suits, had a new line of Dutch talk and were very successful in driving the points of their jokes home. Potter and Hartwell, with their unique equilibrium specialty, did so well on Monday that they were promoted to one of the choicest spots on the bill. Owley and Randall won their share of the applause with their smart and amusing juggling turn. The Four Sensational Boies, Al. Clements, Smith and Baker, and the pictures were also on hand.

HAMMERSTEIN'S VICTORIA.—Peter F. Dalley made his reappearance in vaudeville in a sketch called *The Inspector*, which consisted of a little dialogue, some singing and a good deal of dancing. Mr. Dalley had a chance to air the persiflage for which he is famous, in a scene with another comedian whose name was not on the programme. He also sang two topical songs. Later on he changed his costume and appeared, backed by eight girls, and did a specialty similar to those in which he appeared at the old Weber and Fields house. The costumes were elaborate and the "Lulu" song had a good swing, so the rotund comedian satisfied his admirers in every way. Charles T. Aldrich made a big hit with his marvelous changes, burlesque juggling and his travesty on Ching Ling Foo, to which he has added an extraordinary disappearing act, that is so quickly, simply and cleverly done as to baffle even the wisest persons in the audience. John W. Hanson scored heavily with his new monologue. Victor Moore and Emma Littlefield once again brought down the house with *Back to the Woods*. The Patty Brothers astounded the spectators with their head-to-head balancing. One of them eats and drinks while in an inverted position, and caps the climax by walking down a flight of stairs, standing on his head, without any other support. Their performance is really remarkable. Snyder and Buckley's extremely funny musical act, the posing of Mlle. Chester's dog, songs and dances by Bruce and Daigneau, grotesqueries by Kelly and Ashley, and new vitagraph views made up a bill that would be hard to beat.

PROCTOR'S TWENTY-THIRD STREET.—The Twelve Wood Nymphs, headed by the talented Rooney Sisters, continued to make a decidedly pleasing impression, and Carlotta the Marvel again received hearty applause for her successful looping of the loop. The headliners were Sam. Kitty, Clara and Paul Morton, and it is needless to say that their turn made a big hit. Terley, an impersonator who recently arrived from Europe, showed how many of the famous men of the world look, and the various characters he impersonated were cordially applauded. Joe. Myra and "Buster" Keaton shared the honors with the Mortons and scored tremendously, little "Buster" as usual carrying off the lion's share of the applause. He improves with every per-

formance, and his popularity is constantly increasing. Others were Reno and Richards, the Athos Family, Carter and Bluford, Sabine and Mullane, the Rolfees, Ford Brothers, Harry Wise, Will Dockray, and the motion pictures.

PROCTOR'S FIFTY-EIGHTH STREET.—Friends was fairly well presented last week. The best work was done by Gerald Griffin as John Paden, Sr., though his superb playing of the touching scene with his son was not appreciated by most of the patrons of this house, who are a distinctly different class from those to whom Mr. Griffin appeals when he is in his proper place at the Fifth Avenue, where he has made himself a solid favorite by the excellent work he has done there. Sydney Ayres, Edna Phillips, Charles Arthur, and E. W. Morrison played prominent parts. The olio embraced Charles M. Ernest, who scored a happy hit in his very entertaining monologue; Leo Carello, La Belle Blanche, and the pictures.

PROCTOR'S 125TH STREET.—The Henrietta drew some of the largest audiences seen here in some time. The honors were about evenly divided between Wallace Erskine as Bertie, William J. Kelly as Van Alstyne, Jr., H. Dudley Hawley as Lord Trelawney, Beatrice Morgan as Mrs. Opdyke, Gertrude Berkeley as Lady Mary, and Marion Berg as Agnes. The play moved very smoothly and was carefully and prettily staged. Smith and Fuller, Della Donald, Castle and Collins, Ray Cox, and the pictures made up a good olio.

PASTOR'S.—Keno, Welsh and Melrose were the headliners and their acrobatic work was warmly applauded. The new revolving arch, on which the three men do a remarkable trick, is worthy of special mention. It is totally unlike anything else in vaudeville. Ernest Hogan made his first appearance at this house and was given a welcome that was hearty and spontaneous. Nora Bayes was heavily featured and her songs were encored repeatedly. St. John and Le Fevre presented an entirely new version of their very entertaining specialty, with up-to-date songs, clever dances and new and elegant costumes. They are prime favorites here, and deservedly so, as their turn is most pleasing. Colby and Way scored a hit with their ventriloquist and dancing doll specialty. The Gagnoux, Lavender and Tomson, Andrew McLeod, Tiddledewinks and Dugan, Carr and Yule, Jerome and Morrison, Bert Lennon, and the vitagraph were also in the bill.

CIRCLE.—John T. Kelly and company made the laughing hit of the season here in Senator McFee, a farce which was fully reviewed when it was given its first presentation at Proctor's early in the Fall. It was one long laugh from start to finish, and Mr. Kelly may well feel proud of his success. Albert Chevalier continued his engagement and his third week was a repetition of the preceding two so far as attendance and enthusiasm are concerned. Several Japanese experts trained by Hagashi demonstrated the science of Jiu Jitsu. Jack and Ed Garrison in their new travesty, *An Ancient Roman*, by Edmund Day, scored tremendously and were given an ovation. Their splendid comedy work and special scenery caused no end of favorable comment. George W. Day had several new whimsicalities in his clever monologue and won his share of approval. Mayme Remington and her Buster Brownies were repeatedly encored. The Italian Operatic Trio, Foley Brothers, Sallie Stembler, Burke's dogs, and the vitagraph rounded out a fine bill.

HURTIG AND SEAMON'S.—An excellent programme embraced Lewis McCord and company, Katie Rooney and the Eight College Girls, Waterbury Brothers and Tenny, Charles Kenna, Stanley and Brockman, Pierce and Malzee, Powers Brothers, and the pictures.

PROCTOR'S FIFTH AVENUE.—The Holy City is reviewed elsewhere. The best number in the olio was given by Troba, the famous European juggler, who was enthusiastically applauded. Mrs. Byrne-Ivy, a contralto, made a very tame vaudeville debut. Blind Tom, Six Peri Sisters, Vincenzo Novelli, Williams and Melbourne, Metropolitan Ladies' Quartette, Kosciuszko and Smith, and the motion pictures were the other numbers.

The Burlesque Houses.

DEWEY.—Al Reeves' company proved a good drawing card here last week. In the olio are Cherry and Bates, Hilton and Williams, Devine and Woolley, Andy Lewis and Al Reeves. Two burlesques opened and closed the performance. This week, High Rollers.

GOTHAM.—The Thoroughbred Burlesquers gave an entertainment that pleased the patrons immensely. This week, Bohemian Burlesquers.

LONDON.—The Bon Ton Burlesquers drew large houses. This week, Trocadero.

MINER'S BOWERY.—The Brigadiers, headed by Edmond Hayes, scored heavily. This week, Fred Irwin's Big Show.

MINER'S EIGHTH AVENUE.—The Bohemian Burlesquers gave a bright, lively entertainment. This week, Sam Devere's company.

OLYMPIC.—The Kentucky Belles had a prosperous week, and are followed by the Cozy Corner Girls.

SUNDAY CONCERTS IN MONTREAL.

The theatre managers of Montreal are trying to secure legislation that will enable them to give Sunday concerts. The Sunday law in that city is the strictest in North America, as even the straightest kind of "sacred concerts" are forbidden. In 1901 the then resident manager of Proctor's Theatre tested the law by giving a couple of extremely proper Sunday concerts. He was promptly hailed to the police court, and after the French judge had carefully weighed the case, he handed down a lengthy decision in the French language, which the manager, being of Irish extraction, failed to understand. The meaning of it was made clear to him, however, when he was placed in durance vile for two hours. He was not thrown in a cell like a common criminal, but was allowed to enjoy the society of the French chief of police in his private office until the term of his "imprisonment" had expired. The chief was very generous, and gave the culprit an hour off for good behavior. By a strange twisting of the law, Sohmer Park, which is within the city limits, is allowed to run vaudeville entertainments on Sunday, while the other theatres are locked. It appears that Sohmer Park is licensed as a "zoological garden," though the "zoo" consists of a couple of stuffed ant eaters that repose on the mantelpiece in the cafe.

PASTOR EMPLOYEES DANCE.

The annual entertainment and ball of the employees of Pastor's Theatre was held at Tammany Hall on Tuesday evening last, and was by all odds the most successful affair of the kind ever held by the hustling young men who comprise Mr. Pastor's staff. Harry Taylor, the genial stage-manager, directed everything, and much credit is due him for the happy time enjoyed by those fortunate enough to be present. As usual, there were contests for supremacy in certain lines of stage work, and interest was aroused to a high pitch by the efforts of the contestants to carry off the medals. Milt Wood, of Milt and Maud Wood, won the wooden shoe buck dancing bout, with Phil Cook a close second. The coin-shooting prize was carried off by Tascott, and little Ida May Chadwick, of the Chadwick Trio, was made happy by being presented with the medal in the women's buck dancing contest in wooden shoes. Burt Green, the pianist of Pastor's, is president of the organization, and the other officers are William Kennedy, vice-president; Louis Schwartz, secretary; William Brode, recording secretary; Harry Taylor, treasurer; Edward Shay, sergeant-at-arms. Chas. Ludwig was chairman of the Committee of Arrangements.

PERMANENT MINSTREL COMPANY.

George Primrose has a plan in mind for the establishment in this city of a permanent minstrel stock company next season, and is now

looking for a theatre. He has been offered several houses, but as yet has not found one that suits his ideas. There is no reason why a venture of this kind should not pay, if properly conducted. Philadelphia supports a permanent minstrel company, the interest being kept up by the putting on of skits in which topics of current interest are satirized while they are fresh in the public mind.

NOTES FROM HOUDINI.

GLASGOW, SCOTLAND, Jan. 28.

At last I manage to find time to send you some news. I have been so busy fighting lawsuits and collecting money that it was almost impossible for me to look out and see what was going on. I took a hurried jump to London a few days ago from Liverpool, and met Herr Dr. Steiner, of the Wintergarten, Berlin; Herr Dr. Waldman, of Roanacher's, Vienna; Herr Grell, of the Hansa, Hamburg, and Carl Ed Pollak, of Berlin, all looking for acts. They all complain that acts, or, rather, suitable ones, are scarce. When a suitable turn is found it is booked up for "life and a week" on the Barrasford or Stoll tours.

In Berlin, at the Wintergarten, the American acts are as follows: Johnson and Dean, who have changed their act and are going better than ever (N. B.—The German folks like to see a good figure in tights); O. K. Sato is now playing his fourth engagement and doing well; De Biere, the magician, has been prolonged, while the programme includes La Belle Tortajada, Spanish dancer; the Four Nightons, acrobats, who, by the way, make it their specialty to "knock" America and Americans.

Otto Reutter, the great humorist, has a new bunch of songs, the hit being "The St. Louis Showman." "The Girl with the Golden Hair" opens the show. The Potters, flying act; Alexia, who is given the credit of being the originator of the "whirlwind dance," and Mlle. Lafaugue are also here. You can also count in the biograph, as that is a permanent fixture.

I have heard on good authority that the Circus Busch and Schuman are going to engage variety acts, and if that is the case Berlin will be the greatest place in the world for a good act.

Before I go any further I must apologize to Bud Snyder for having written that he "died" in South America. A friend of mine sent me a cutting from a Buenos Ayres newspaper which read, "Bud Snyder, the American cyclist, was buried to-day, he having died a natural death." This must be a mistake, as he was seen in London a few weeks ago.

Now that Hackenschmidt is in Australia, the field is open for all of the "champion" wrestlers, and Lurich is obtaining the best advertising in Europe. First of all he is suing the *Berliner Tageblatt* for libel, and to make things more interesting he has lifted with one hand a little over 400 pounds. This is almost impossible for me to believe, but I will look it up and see if it is the accepted record. Madame Yvette Guilbert drew three "sold out" houses in Dresden, at the Central Theatre, and has several more dates to play in and about Germany.

Several years ago, when I wrote from Germany that the directors of the principal variety theatres were going to engage traveling companies and play fewer acts, my letters were laughed at, but everything that I predicted has come out just as I said. In Frankfurt the variety season now is only in the Fall and Spring, while the rest of the time they have what I may call farce comedies, and these full companies travel from one variety theatre to another, throwing out full month programmes of vaudeville. So far the change of policy has not paid, but the managers state that at the start all things must go badly. But I think that it is a movement that will never pay, as there are too many "kingly" opera houses in Germany, where the folks can go, without going into an old established variety house to see a full theatrical performance.

In *Der Artist*, of Dusseldorf, I note that the police wish it to become known that they have a warrant to arrest Else Lehmann, but that the warrant will not be served, as everything has been explained. Fregoli, the celebrated change artist, has been engaged for twenty-two days for the Deutsches Theatre in Muenchen.

The manager of the Theatre Komkordia, in Constantinople engages artists for two months, and after their eighth day he cancels them but will allow them to stay if they will accept less money. One need not travel as far as that to have them throw "three card monte" contracts at you. I know of several places on the Continent that have been doing this game for years and years.

The Dancing Passports have been obliged to cancel all of their English work, as Mrs. Lasspart has injured her foot and is unable to work. I hear that Willy is busy looking for acts, and one of the turns booked for America at a big salary is Heloise Titcomb! Claude Bartram, of the well-known firm of Alburts and Bartram, will soon retire from that firm and settle down in London as representative of *Das Programme*. Ludwig Greenwood, a born American, who has been stage-manager of the Apollo Theatre, Dusseldorf for over five years, has left the Apollo and is now occupying the head position at the Olympia Theatre in Dortmund. A curious thing about the Greenwood family is that all his children were born in America, but none of them can speak a word of English.

Two colored minstrels, Sam Beekles and Henry Cooper, hired rooms in Berlin from Frau Karwinsky, and were to pay at the end of the month, or salary day. When that eventful day arrived the men had not the wherewithal to pay, and the German lady refused to allow them back into their rooms, and informed them that unless they paid she would hold on to their clothes. Thereupon, as neither of them understood German, they fell upon the sturdy lady in a fashion which, when I used to travel with Welsh Brothers' Circus, we called "Hey Rube." The lady soon cried "Hold!" and the men caked-walked into their room. But the Frau played them a shabby trick, she hid herself to the nearest police station, and the ebony-bred gentlemen were arrested for several reasons. Here are the charges for which they were held: "Untersuchungsgefängnis," "Beleidigung," "Hausfriedensbruch," "Körperverletzung," or, in plain English, they were charged with assault and battery and disturbing the peace, as well as with insulting, a crime that is punishable in Fatherland. With the aid of an interpreter they managed to get off with fourteen weeks in prison. Beekles was given eight weeks and Cooper's share was only six weeks.

As they had been in "Untersuchungsgefängnis" over four weeks, this was deducted from their sentence. The following will give you an idea of how careful you must be with your conversation so as not to insult any one in Germany. The leader of the orchestra in Graz, Julius Schmidt, while at rehearsal, gruffly told one of the sopranos, Maria Bachmeier, that if she did not "Halt die Schnauze!" (Hold your snout) she could go home, but this sweet Maria, instead of going home, went to the police and reported the insult, with the result that Herr Schmidt was fined thirty marks. The jockey Gaston d'Alfonso, who was engaged with Circus Carre the time we played in Muenchen, with Carre, was given one year and ten months for some offense. Another well-known artist was caught doing law breaking and escaped with a fine of 8,000 marks. He was sentenced to prison for eight months, but the King of Saxony changed it to a fine. Both cases occurred in Dresden.

HARRY HOUDINI.

A SUNDAY CONCERT CASE.

Mark A. Luescher and Louis F. Werba, employees of Klav and Erlanger, were summoned to appear before Magistrate Barlow on Thursday last on the complaint of two detectives, who alleged that the Sunday law had been violated at the performance given in the New York Theatre on Jan. 29. The magistrate said that while the testimony indicated several specific violations of the law, he was inclined to be lenient, as he believed a theatre to be a better place for a man to spend Sunday evening than the back room of a saloon, so he discharged the defendants. The sudden activity of the police was caused by the receipt of a letter from the Rev. Francis J. Clay Moran, chairman of the National Law Committee

LAURA BENNETT.



Photo by Miner, N. Y.

Laura Bennett, whose picture appears above, will sail for England at the close of the present season and will open at the Tivoli in London on June 12 to fill an engagement extending over a lengthy period in the British metropolis. Miss Bennett has been with Stair and Nicola's production of *On the Suwanee River* during the present season, in the black-face character part of Aunt Lindy, and her superb interpretation of the old "mammy" won for her the praises of critics wherever the piece was offered. Miss Bennett has been identified with melodrama this season, and does not intend to abandon that field. Being best known, however, as a character entertainer, hers has been a familiar name on the vaudeville circuits for many years. In the interim preceding her departure for Europe and the close of the Suwanee River season she will appear at several vaudeville theatres in and near New York. For her London engagement Miss Bennett contemplates doing her celebrated "Yankee Girl" character, which is said by many to be her most artistic achievement. Ted Marks will manage her tour on the other side.

of the Actors' Church Alliance. Mr. Moran is working in the interest of actors who believe there should be one day in the week on which they can rest, and he intends to continue his crusade.

VAUDEVILLE IN LONDON.

MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C., Jan. 28.

Mr. Barrasford evidently intends to sustain a capital record with his new house, introducing a fresh interest in a programme, with one exception, entirely new. The exception is the *Harmony Four*, to whom the first honor of having their engagement prolonged has been extended. They are to appear at the Lyceum for another four weeks, and credit must be given to them for their up-to-date humor, and hitting upon novel ideas to enhance the value of their capital act. Among the newcomers, following a successful provincial tour, Ed. F. Reynard can be reckoned an attractive addition to the bill. It is generally difficult for an original American act to make an instantaneous success with a London audience, as it is always so critical and somewhat conservative in recognizing this comedy peculiar to the States. Reynard, however, tackled the situation masterfully, and was not long in convincing the audience that there was ability behind his efforts. His act is a novelty, even though there are so many ventriloquist turns on this side, and he should be assured by the excellent way the house showed its appreciation. The various mechanical effects showed ingenuity, and were well carried out. Versatility seems to be the gift that Al. Lawrence is endowed with, and he has a ready confidence to pull him through the coldness of an audience in a new house. It might be that the shades of the past history of the Lyceum have not yet been warmed sufficiently by the elegant variety appearance that the house now possesses, and its patrons feel the chill a little. Al. Lawrence, however, used great tact in drawing his audience, and before he had finished they realized that they were being capitally entertained. He is fortunate to have a manner which is in keeping with his humor, and there is no doubt he makes the most of it. With about twenty dogs, mostly poodles, Walton and Miss Ella contributed a good act. The dogs were excellently trained. Josephine Casaboni, late of the Alhambra ballets, is executing a "pas de seul" at this hall. With a little more animation in her Spanish dances she should make a success. Stalp's Motor Sensation seems to be a pleasant revival of a one time much hackneyed kind of act. It constituted racing in mid-air on a bottomless track, and the daring of the riders must be fully recognized. It evoked high applause. Browning and Wally have a clever acrobatic act, exhibiting great strength in their teeth. Michele and Sandro, equilibrium tumbler, and the Cattaneos, eccentric acrobats, both Continental turns, were entertaining. The Lyceum Operatic company, in their selections from Faust, were very interesting, and the turn seems to be proving a successful novelty.

At the Palace the Dumonds, consisting now of three men and one woman, made their debut in a new act on Monday night entitled *Bohemians from the Quartier Latin*. They lived well up to their description in the first scene, a students' den in Paris, and showed themselves a clever set of versatile musicians. The second scene, depicting a smart drawing-room during a soiree, did not quite connect with the former scene, but gave them still more opportunity to display their talents to perfection. The quartette sang some worthy operatic selections with great effect, quite a relief from the selections given by quartettes as a rule, and its charm was in the Continental atmosphere. Mr. Dumond, who has worked so zealously in forming this act, must be complimented on the superior ideas he has portrayed in the turn. The Great Wieland, recently returned from the Continent, is doing very well at the Palace. He is a capital eccentric juggler. Horace Goldin, as magical as ever; Gracia's elephants, and Lew Wells are still finding favor, while Arthur Prince, the ventriloquist, if possible still adds to his huge success. Victoria Monks has a style of her own in winning out with her coon songs. Next week promises to have an interesting addition to the Palace bill in "Coco," a "human ape," who is said to even excel in sagacity the late Consul.

Marle Lloyd, who, I am sorry to say, has been ill for the last few weeks, has been unable to appear on the Stoll Tour, and the management wired the Meredith Sisters to take her place. They top the bill at the Holloway Empire this week, and I was pleased to see them back in their original line of work. Beautifully gowned, the Merediths opened with a pretty song called "Teasing," and scored right in that first number. The setting of their second song was quite picturesque, and they showed an excellent talent in their rendering of "Laughing Water." One could almost feel the Indian atmosphere, and it was

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 Gardner, Jessie C.—Vaudeville, London, Can., 6-11.
 Garrison, Jules and Ella—Orph., Bklyn., 6-11.
 Garrison, Marion—Hathaway's, New Bedford, Mass., 6-11.
 Gask, Sisters—Poll's, Springfield, Mass., 6-11.
 Gaudier, Pierre—Keith's, Phila., 6-11.
 Gelin, Platt and Peaches—Garrick, Wilmington, Del., 6-11.
 Gennaro and Theol—Vienna, Austria, 1-28.
 George, Edwin—Casino, Worcester, Mass., 6-11.
 Gerard, Francis—Keith's, N. Y., 13-18.
 Gerard, Helene—Empire, Hoboken, N. J., 6-11.
 Gilfill, Harry—Proctor's, N. Y., 6-11.
 Girl with the Auburn Hair—Orph., Minneapolis, 6-11.
 Glimmerett Troupe—Coca's, Rochester, N. Y., 6-11.
 Globe Comedy Four and Wilson—Casto, Fall River, Mass., 6-11.
 Glove, Augusta—Haymarket, Chgo., 6-11.
 Gordon, Cliff—Chase's, Wash., 6-11.
 Gorman and West—H. and B., Bklyn., 6-11.
 Grannon, Ida—Poll's, Bridgeport, Conn., 6-11, New Bedford, Mass., 13-18.
 Grant, Alf—Howard, Boston, 6-11.
 Green and Werner—Shea's, Toronto, 6-11, G. O. H., Pittsburgh, 13-18.
 Gregory and Wood—Amphion, Bklyn., 6-11.
 Gregory Family—Watson's, Bklyn., 6-11.
 Grove and Green—Casto, Fall River, Mass., 6-11.
 Greenway, H. O. H., Chgo., 6-11.
 Haines and Video—Grady's, Indianapolis, 6-11.
 Hallen and Haller—Grady's, Indianapolis, 6-11.
 Hammond and Forrester—Galeaty, Springfield, Ill., 6-11.
 Hanson and Harris—Proctor's 23d St., 6-11.
 Hanvey and Doane—Acme, Sacramento, Cal., 6-18.
 Harper, Desmond and Bailey—Poll's, Bridgeport, Conn., 6-11.
 Harrington, Dan J.—Poll's, Hartford, Conn., 6-11.
 Harris and Hunt—Proctor's 5th Ave., 6-11.
 Harrison, Lee—Victoria, N. Y., 6-11.
 Harrison, Minnie—Proctor's 23d St., 6-11.
 Haskell, Louise—Hathaway's, New Bedford, 6-11.
 Hathaway and Walton—Keith's, Prov., 6-11.
 Hayman and Franklin—Lyric, Liverpool, Eng., 6-11.
 Lyric, Dublin, Ire., 13-18.
 Henry, Eugene—Orph., Springfield, O., 6-11.
 Herrmann, Adelaide—Bijou, Fall River, Mass., 6-11.
 Keith's, Boston, 13-18.
HERMANN THE GREAT—Orph., Denver, 6-11, Orph., Minneapolis, 19-25.
 Hickey and Nelson—Keith's, Cleveland, 6-11.
 Hill and Stryker—Keith's, N. Y., 6-11.
 Hill and Whitaker—Maryland, Balto., 6-11.
 Hillard, Robert—Proctor's, Newark, 6-11.
 Hines and Remington—Amphion, Bklyn., 6-11.
 Hodges and Launchner—Orph., Utica, N. Y., 6-11.
 Hoy and Lee—Keith's, Bklyn., 6-11.
 Hogan, Ernest—Keith's, Prov., 6-11.
 Holcombe, Curtie and Webb—Poll's, Bridgeport, Conn., 6-11.
 Holdsworths, The—Unique, Winnipeg, Can., 6-18.
 Hooker and Davis—Colonial, N. Y., 6-11.
 Houdini, Harry—Bradford, Eng., 6-18.
 Howard and Bland—Orph., Omaha, 12-18.
 Howard and North—H. and B., N. Y., 6-11.
 Howard's Dogs and Ponies—Shea's, Toronto, 6-11.
 Hoyt and Burke—Park, Prov., 6-11.
 Hoyt and Wallace—Park, N. Y., 6-11.
 Hughes and Hazelton—Poll's, New Haven, Conn., 6-11.
 Humes and Lewis—Olympic, Chgo., 6-11.
 Huntings, Four—Victoria, N. Y., 13-18.
 Huntington, Wright—Casto, Fall River, Mass., 6-11.
 Hursey, George—Proctor's 23d St., 6-11.
 Hutchinson, William—Proctor's 23d St., 13-18.
 Hyde and Heath—Novelty, Oakland, 6-11.
 Inman and Hall—Keith's, Phila., 6-11.
 Italian Trio—Orph., Bklyn., 6-11.
 Jackson Family—Poll's, Bridgeport, Conn., 6-11.
 Janis, Elsie—M. H., Boston, 6-11.
 Japanese Guard—Scheneck, N. Y., 6-11.
 Jeanne and Elsworth—Arcade, Toledo, 6-11.
 Jennings and Jewell—Grand, Joliet, Ill., 6-11.
 Jewell's Manikins—Poll's, Bridgeport, Conn., 6-11.
 Jiu Jitsu—Victoria, N. Y., 6-11.
 Johnson and Deane—Nuremberg, Germany, 1-15, Apollo, Düsseldorf, 16-28.
 Johnson and Jackson—C. O. H., Chgo., 6-11.
 Johnson and Perry—Utahna, Salt Lake City, 6-11.
 Utahna, Ogden, 13-18.
 Johnson and Wells—Bijou, Fall River, Mass., 6-11.
 Johnson, Wilkes and Alexander—Poll's, New Haven, Conn., 6-11.
JOHNSTONS, MUSICAL—London, Eng., indefinite.
 Jones and Sutton—Park, Prov., 6-11.
 Jones, Irving—Orph., Omaha, 6-11.
 Josephine Trio—Orph., New Or., 5-11.
 Joe, R. J.—Portland, Me., 6-11.
 Karson, Kit—Keith's, Boston, 6-11.
 Kaufmann Troupe—Shea's, Toronto, 6-11.
 Kaufman, Reba—Albion, London, indefinite.
 Keaton's Three—Poll's, Springfield, Mass., 6-11, Proctor's, Albany, 13-18.
 Keenan, Frank—Keith's, N. Y., 6-11.
 Keene, Mattie—Park, Worcester, Mass., 6-11.
 Keene—Haymarket, Chgo., 6-11.
 Kelly and Shannon—Orph., Bklyn., 6-11.
 Kelly, Mr. and Mrs. Alfred—Trent, Trenton, N. J., 6-11.
 Kelly and Reno—Colonial, N. Y., 6-11.
 Kelly, John T.—Victoria, N. Y., 6-11, M. H., Boston, 13-18.
 Kelly, Walter C.—Bijou, Fall River, Mass., 6-11.
 Kennedy and Quatrell—Vaudeville, London, Can., 6-11.
 Reno, Walsh and Melrose—Amphion, Bklyn., 6-11.
 Kimball and Donovan—Park, Worcester, Mass., 6-11.
 Kingsley, Julia—Shea's, Buffalo, 6-11, Shea's, Toronto, 13-18.
 Klein, Otto and Nicholson—C. O. H., Chgo., 6-11, G. O. H., Indianapolis, 13-18.
 Knowles, R. C.—Amphion, Bklyn., 6-11.
 Koculski and Smith—Bijou, Bklyn., 6-11.
 Kourie and Chaplain—Olympic, Chgo., 6-11.
 Kurtis's Dogs—C. O. H., Chgo., 6-11.
 Lambert and Pierce—Vaudeville, London, Can., 6-11.
 Latell, Edwin—Pastor's, N. Y., 6-11.
 Letting—G. O. H., Pittsburgh, 6-11, Keith's, Phila., 13-18.
 La Tour, Irene—Broadway, Norwich, Conn., 6-11, Meriden 13-18.
 La Vine—Omaron Trio—Keith's, Phila., 6-11.
 Lawrence, Al—Lyceum, London, Jan. 23-18.
 Lawrence and Tomson—Howard, Boston, 6-11.
 Lawson and Nason—Arcade, Toledo, 6-11.
 Le Clair and Bowen—Keith's, Boston, 6-11.
 Le Clair, John—Hathaway's, New Bedford, Mass., 6-11, Colonial, Lawrence, 13-18.
 Lee, Henry—Coca's, 6-11.
 Le Roy and Woodford—Howard, Boston, 6-11.
 Leslie, Eddie—G. O. H., Butte, Mont., Jan. 23-18.
 Leslie's Pigs—Haymarket, Chgo., 6-11.
 Lester, Harry B.—Empire, Hoboken, N. J., 6-11.
 Le Vine and Alma—Howard, Boston, 6-11.
 Levinso, Dolph and Susie—Coliseum, London—indefinite.
 Lewis and Delmore—Casto, Fall River, Mass., 6-11.
 Lewis, Nelson—Shea's, Buffalo, 6-11, Shea's, Toronto, 13-18.
 Libby and Trayer—Pastor's, N. Y., 6-11.
 Lilliput Trio—Proctor's 5th Ave., 6-11.
 Liquid Air Demonstrations—Sheedy's, Fall River, Mass., 13-18.
 Little Men and Women—Arcade, Toledo, 6-11.
 Littlefield, Charles W.—Keith's, Prov., 6-11.
 Lloyd, Herbert—Apollo, Düsseldorf, Germany, Jan. 16-11.
 Lloyd's Siberian Wolfhounds—Keith's, Prov., 6-11.
 Loraine and Gandy—Casto, Fall River, Mass., 6-11.
 Luter, Mr. and Mrs. Fred—Park, Worcester, 6-11.
 Lucy and Violette—London, Indianapolis, 6-11.
 Lutz Brothers—Keith's, N. Y., 6-11.
 McCabe, Sabine and Vera—Howard, Boston, 6-11.
 McCarthy and Sims—Proctor's 5th Ave., 6-11.
 McCord, Lewis—Olympic, N. Y., 6-11.
 McKinley, Mabel—Orph., Omaha, 6-11.
 McKissick and Chadney—Proctor's 23d St., 6-11.
McMAHON'S MINSTREL MAIDS—Orph., Kansas City, 6-11, Omaha, 13-18.
MACARTE STEEL—Stoke-on-Trent, Eng., 6-11, Empire, Hackney, 13-18.
 Macdonald, James F.—Orph., Frisco, Jan. 30-11, Orph., Los Angeles, 13-25.
 Mack, John and Carrie—Proctor's 23d St., 6-11.
 Mack, Two—Hathaway's, New Bedford, Mass., 6-11.
 Macy and Hall—Portland, Me., 6-11, Mechanics', Salem, Mass., 13-18.
 Madcaps, Three—H. and B., Bklyn., 6-11.
 Madox and Prouty—Pastor's, N. Y., 6-11.
 Magic Kettle—Poll Circuit, Jan. 9-11, Chase's, Wash., 13-18.
 Maher, Agnes—Proctor's 23d St., 6-11.
 Magic Musical Four—Pastor's, N. Y., 6-11.
 Magory Brothers—Orph., Kansas City, 6-11, Orph., Denver, 12-26.
 Maunling and Drew—Proctor's 23d St., 6-11.
 Marco Twins—Park, Worcester, Mass., 6-11.
 Marcus and Gartelle—Maryland, Balto., 6-11.
 Mario, Rita—Whitney Hall, Brookline, Mass., 6-9, Auditorium, Melrose 13-15.
 Marlow and Dune—H. and B., N. Y., 6-11.
 Marlow and Plunkett—Park, Prov., 6-11.
 Marshall and Lorraine—Grand, Nashville, 6-11.
 Martha—Keith's, Boston, 6-11.
 Martin and Ridgeway—Poll's, New Haven, Conn., 6-11.
 Martine Brothers—Wintergarten, Berlin, 1-28.
 Martini and Maximilian—Keith's, Phila., 6-11.
 Mason and Francis—Empire, Hoboken, N. J., 6-11.
 Mason and Keeler—Arcade, Toledo, 13-18.
 Mason's Society Belles—Hopkins', Louisville, 5-11.
 Hopkins, Memphis, 12-18.
 Mathews and Ash—Proctor's, Newark, 6-11.
 Mathews and Harris—Victoria, N. Y., 6-11.
 Mathews, The—Keene's, Bklyn., 6-11.

Meers, Three—Budapest, Austria, 1-15.
 Meier and Mora—Lyceum, London, Eng., Jan. 30-25.
 Melich, Albertine—Grand, Indianapolis, 6-11.
 Melroy Trio—Olympic, Chgo., 6-11.
MEREDITH SISTERS—Empire, Newcastle-on-Tyne, Eng., 6-11, Empire, Edinburgh, Scot., 13-18.
 Merritt and Rosella—Grand, Nashville, 6-11.
 Merritt, H. A.—Keith's, Boston, 6-11.
 Messenger Boys' Trio—Trent, Trenton, N. J., 6-11.
 Midgeley and Carlisle—Hathaway's, New Bedford, Mass., 6-11, Cook's, Rochester, N. Y., 13-18.
 Miles-Stavordale Quintette—Keith's, Prov., 6-11.
 Miller and Kesko—Grand, Nashville, 6-11.
 Millman, Trio—Fos, New Haven, Conn., 6-11.
 Mitchell, Three—Poland, Portland, Me., 6-11.
 Moore and Littlefield—Pastor's, N. Y., 6-11, G. O. H., Pittsburgh, 13-18.
 Moran, Pauline—Pastor's, N. Y., 6-11.
 Morris, Joe—Proctor's 23d St., 6-11.
 Morton and Diamond—Keith's, Phila., 6-11.
 Morton, James J.—Columbia, Cincinnati, 6-11.
 Mortons, Four—Orph., Bklyn., 6-11.
MOTOGIRL, LA CREATRICE—Touring Spain, 1-28.
 Mouliere Sisters—Proctor's 23d St., 6-11.
 Murphy and Francis—Orph., Omaha, 6-11.
 Murphy and Nichols—Temple, Detroit, 6-11, Cook's, Rochester, N. Y., 13-18.
 Murphy and Willard—Keith's, N. Y., 13-18.
 Murray, Mr. and Mrs. Mark—Olympic, Chgo., 6-11, Haymarket, Chgo., 13-18.
 Murray, Elizabeth—Keith's, N. Y., 6-11.
 Myer and Mason—Pastor's, N. Y., 6-11.
 Navajo Girls—Olympic, Chgo., 6-11.
 Naynon's Birds, Rose—Poll's, Springfield, Mass., 6-11.
 Neff and Miller—Utahna, Salt Lake City, Jan. 30-18.
 Nelson-Farnum Troupe—Trent, Trenton, N. J., 6-11.
 Nessen and Nessen—Keith's, Phila., 6-11.
 Newell and Kibler—Orph., Frisco, 6-25.
 Newsboys' Quartette—Grand, Nashville, 6-11.
 Newton Brothers—Park, Prov., 6-11.
 Nibbe and Bordeaux—C. O. H., Chgo., 6-11.
 Nicander, Edwin—Park, Worcester, Mass., 6-11.
 Nichols Sisters—Olympic, Chgo., 6-11.
 Night in Venice—Hopkins', N. Y., 6-11.
 Nobles, Milton and Dolly—Orph., Utica, N. Y., 6-11, Temple, Detroit, 13-18.
 Norman, Mary—Chase's, Wash., 6-11.
 North, South and Dixie—Vaudeville, London, Can., 6-11.
 Norton and Nicholson—C. O. H., Chgo., 6-11, Grand, Indianapolis, 13-18.
 Nowlan Trio, Ellis—Olympic, Chgo., 6-11.
 Obersteiner Troupe—Proctor's, Newark, N. J., 6-11.
 O'Brien and Haver—Keith's, Phila., 6-11.
 O'Brien, Frank—H. and B., N. Y., 11-11.
 O'Ramey, George—Amphion, Bklyn., 6-11.
 Orletta and Taylor—Casto, Fall River, Mass., 6-11.
 Orpheus Comedy Four—Arcade, Toledo, 6-11.
 Osman and Hunter—M. H., Boston, 6-11.
 Osterman, Kathryn—Hopkins', Louisville, 6-11.
 Owley and Randall—Keith's, Prov., 6-11.
 Pajama Boys—Proctor's 5th Ave., 6-11.
 Papinta—Keith's, N. Y., 6-11.
 Patty Brothers—H. and B., Bklyn., 6-11.
 Peltier, Lora—Cook's, Rochester, N. Y., 6-11.
 Peri Sisters, Six—Proctor's, Albany, 6-11.
 Phillips and Merritt—Haymarket, Chgo., 6-11.
 Phroso-Victoria, N. Y., 6-11.
 Piccolo Midgets—Hopkins', Louisville, 6-11.
 Pierce and Maltz—Pastor's, N. Y., 6-11, Empire, Hoboken, N. J., 13-18.
 Polk and Collins—Orph., N. Or., 6-11.
 Potter and Hartwell—Keith's, Prov., 6-11, Mechanics', Salem, Mass., 13-18.
 Quinlan and Mack—Keith's, N. Y., 6-11.
 Rackett and Hazard—Empire, London, 6-11.
 Radford and Valentine—Circle Variete, Ghent, Belgium, 1-28.
 Rae and Brosche—Keith's, Boston, 6-11.
 Raimund and Good—C. O. H., Chgo., 6-11.
 Ramoniers, The—Columbia, Cincinnati, 6-11.
 Ramsey Sisters—Wheat's, Peoria, 6-11.
 Rasmus and Banks—Star, Dublin, Ire., 6-11, Empire, Liverpool, Eng., 13-18.
 Rawson and June—H. and B., Bklyn., 6-11.
 Raymond and Caverly—Columbia, Cincinnati, 6-11.
 Raymond and Tricey—Unique, Lewiston, Ida., 6-11, Boise, 13-18.
 Redledge, Floye—Keith's, N. Y., 6-11.
 Reed and Shaw—Keith's, Prov., 6-11, Hathaway's, New Bedford, Mass., 13-18.
 Reiff Brothers—Empire, Swansea, 6-11.
 Reysard, Ed—Hilf, Brighton, Eng., 6-11.
 Empire, Bristol, 13-18.
 Rianous, Four—Hathaway's, New Bedford, Mass., 6-11.
 Riccoboni's Horae—Proctor's, Albany, 6-11.
 Rice and Cohen—Keith's, Balto., 6-11.
 Rice and Elmer—Howard, Boston, 6-11.
 Rice and Prever—Keith's, N. Y., 6-11.
 Rice Family—Proctor's 125th St., 6-11.
 Rice, Fauny—Circle, N. Y., 6-11.
 Richards, Great—Bijou, Fall River, Mass., 6-11.
 Riegtys, Three—M. H., Boston, 6-11.
 Rio Brothers—Poll's, Bridgeport, Conn., 6-11.
 Ripley, Tom—Olympic, Chgo., 6-11.
 Ritchie Duo—Circle, N. Y., 6-11.
 Roach and Dempsey—G. O. H., Pittsburgh, 6-11.
 Roatline and Stevens—Keith's, Prov., 6-11, Keith's, Boston, 13-18.
 Robinson, Ethel—Arcade, Toledo, 6-11.
 Robyns, Mr. and Mrs.—Park, Prov., 6-11.
 Roifes, The—Proctor's 5th Ave., 6-11.
 Ross and Fenton—Keith's, Boston, 6-11.
 Ross Brothers—Orph., Kansas City, 6-11.
 Russell and Locke—Orph., Kansas City, 6-11.
 Russell, Phil and Carrie—Crystal, Victor, Col., 6-11, Crystal, Leadville, 13-18.
 Russell, Tommy—Amphion, Bklyn., 6-11.
RYAN, THOMAS J. AND MARY RICHFIELD—Keith's, Cleveland, 6-11, G. O. H., Pittsburgh, 13-18.
SABEL, JOSEPHINE—Orph., New Or., 6-11.
 Sanford, Florida—Family, Lancaster, Pa., 6-11.
 Sato, O. K.—Svea, Stockholm, Sweden, 1-27.
 Saville Sisters—Pastor's, N. Y., 6-11.
 Scott, Margaret—Arcade, Toledo, 6-11.
 Semon, Charles—Park, Youngstown, O., 6-11, Arcade, Toledo, 13-18.
 Shannons, Four—Park, Prov., 6-11.
 Shannon, Winona—Haymarket, Chgo., 6-11, Columbia, St. Louis, 13-18.
 Shaw, Lillian—Olympic, Chgo., 6-11.
 Shaw, Mary—Orph., New Or., 6-11.
 Shields and Paul—C. O. H., Chgo., 6-11.
 Shields, Ella—Pavilion, London, Eng., Dec. 29—indefinite.
 Shungopai—G. O. H., Pittsburgh, 6-11.
 Simon and Gardner—C. O. H., Chgo., 6-11.
 Sims, Hattie—Proctor's 5th Ave., 6-11.
 Sino and Paris—H. and B., Bklyn., 6-11.
 Sloan, Will H.—M. H., Boston, 5-11.
 Smith and Campbell—Hopkins', Louisville, 6-11.
 Smith and Cook—H. and B., Bklyn., 6-11.
 Smith and George—A. and S., N. Y., 6-11.
 Smith, Frank—Trent, Trenton, N. J., 6-11.
 Smiths, Aerial—Empire, Hoboken, N. J., 6-11.
SNYDER AND BUCKLEY—Empire, Hoboken, N. J., 6-11, Keith's, N. Y., 13-18.
 Speedon and Herson—Howard, Boston, 6-11.
 Stable, Robert—Trent, Trenton, N. J., 6-11, Proctor's, Albany, 13-18.
 Staley and Birbeck—Columbia, St. Louis, 6-11, C. O. H., Chgo., 13-18.
 Stemler, Sallie—Orph., Bklyn., 6-11.
 St. John and Le Fevre—Garrick, Wilmington, Del., 6-11, H. and B., N. Y., 13-18.
 Stuart—H. and B., N. Y., 6-11.
 Stuart, Arthur—Bijou, Mariuette, Wis., 6-11, Bijou, Oshkosh, 13-18.
 Surtmote Japs—Keith's, Balto., 6-11.
 Sullivan and Pasquele—Grand, Indianapolis, 6-11.
 H. and B., Bklyn., 13-18.
 Sully Family—Jacques', Waterbury, Conn., 6-11.
 Sunny South—Shea's, Toronto, 6-11.
 Takezawa's Japs—Trent, Trenton, N. J., 6-11.
 Talbot and Rogers—Chase's, Wash., 6-11.
 Tasmanians, The—Colonial, N. Y., 6-11.
 Taylor, Mae—Howard, Boston—Indefinite.
 Techow's Cats—Victoria, N. Y., 6-11.
 Ten Brooke-Lambert Trio—Mechanics', Salem, Mass., 6-11.
 Tenley, Elmer, Portland, Me., 6-11.
 Terley—Proctor's, Newark, 6-11.
 Tessier, Eugene—Casto, Lowell, Mass., 6-11.
 Texanna Sisters—Orph., Omaha, 6-11.
 Thardo, Claude—Bijou, Bklyn., indefinite.
 Theo, Jack—Trio—Keene's, Bklyn., 6-11.
 Thurston, Howard—Shea's, Buffalo, 6-11, Shea's, Toronto, 13-18.
 Tobin Sisters—Hopkins', Louisville, 6-11.
 Toledo and Price—Howard, Boston, 6-11.
 Tom, Blind—Proctor's, Newark, 6-11.
 Toozoomin Arabe—Keith's, Phila., 6-11.
 Troba—Keith's, Phila., 6-11, Keith's, Boston, 13-18.
 Trolley Car Trio—Grand, Nashville, 6-11.
 Tyler, Rosa Lee—Keith's, Boston, 6-11.
 Valding Brothers—Casto, Lowell, Mass., 6-11.
 Valveno Brothers—Keith's, Phila., 6-11.
 Van Fossen and McCauley—Orph., Omaha, 5-11.
 Vassar Girls—Amphion, Bklyn., 6-11.
 Vedmars, The—Empire, Johannesburg, S. A., Jan. 16-Feb. 25, Tivoli, Cap, Town, Feb. 27-April 8.
 Village Choir—Keith's, Phila., 6-11.
 Ward and Curry—H. and B., N. Y., 6-11.
 Warren and Gardner—Victoria, N. Y., 6-11.
 Washer Brothers—Park, Alameda, Cal., 6-11.
 Waterbury Brothers and Tenny—Keith's, Boston, 6-11.
 Watson and Hills—Portland, Me., 6-11.
 Watson, Hutchings and Edwards—H. and B., N. Y., 6-11.
 Watson's Farmyard—Keith's, Boston, 6-11.
 Webb, Margaret—Poll's, Bridgeport, Conn., 6-11.
 Wentworth Trio—Chase's, Wash., 6-11.
 West and Van Sloger—Orph., New Or., 5-11.
 Weston, Tom—Poll's, Springfield, Mass., 6-11.
 Williams and Melburn—Proctor's 23d St., 6-11.
 Williams and Tucker—Grand, Indianapolis, 6-11.
 Williams, Gus—C. O. H., Chgo., 6-11.
 Wilson and Heloise—Orph., Bklyn., 6-11.
 Wilson, Mr. and Mrs.—Bridgeport, Conn., 6-11.
 Williams and Slater—Trent, Trenton, N. J., 6-11.
 Wilton Brothers—Chase's, Wash., 6-11.

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Winter, Winona—Empire, Newcastle-on-Tyne, Eng., 6-11, Empire, Edinburgh, Scot., 13-18.
 Wolfing's Stallions and Dogs—Orph., Omaha, 5-11.
 Wood and Berry—Proctor's 125th St., 6-11.
WOOD AND RAY—Haymarket, Chgo., 6-11, Columbia, St. Louis, 13-18.
 Wood Nymphs, Twelve—Proctor's 125th St., 6-11.
 Woodward, George and May—Vaudeville, London, Can., 6-11.
 Yackley and Bunnell—Keith's, N. Y., 6-11.
 Yalto Duo—Hathaway's, New Bedford, Mass., 6-11.
 Yeager, Perrin and Yeager—Casto, Lowell, Mass., 6-11.
YEAMANS, JENNIE—H. and B., Bklyn., 20-25.
 Yocars, The—Proctor's 23d St., 6-11.
 Young, Ollie and Brother—Keith's, Cleveland, 6-11, G. O. H., Pittsburgh, 12-18.
 Zanciga, The Circle, N. Y., 6-11.
 Zimmerman, Willy—Orph., Omaha, 5-11.
 Ziska and King—Columbia, Cincinnati, 5-11.
 Zutka—Proctor's 23d St., 6-11.

MATTERS OF FACT.

Russ Whytal is now on tour with a production of his first and lasting success, For Fair Virginia, which is pleasing large audiences wherever played. Mr. Whytal has surrounded himself with a company of unusual merit and the entire production is under his personal direction.

The Thurber and Nasher Stock company, now in its twenty-third week, is meeting with success. It is booked solid until May and for ten weeks next summer, and will open its second season Labor Day, 1905. The time for next season is filled. Paulinetti and Piquo, Milo, Pepita, Delaro, Master Philip M. Thurber, and Stella Rinchard will be among the vaudeville features. The tour will be continued under the direction of the present proprietors, P. H. Thurber and Matt Nasher.

Charles D. Coburn was called upon at an hour's notice to play the part of Mr. Lacey in Robert Emmet at Proctor's 125th Street house last week. The part was given him at 12:30 P. M. Monday, and he played the night performance letter perfect and in such a manner as to gain highest commendation from the management and public.

The Donna Troy Stock company, under the management of James L. Glass and Louis G. Remington, opened Jan. 26 at Sheboygan, Wis., to capacity business and gave full satisfaction. The company numbers sixteen people, including Donna Troy, Laura Winston, Edith Harland, Cecil J. Lionel, Paul Harland, Lucas Stroud, Harry Taaffe, J. H. Fitzgerald, Woodie Van Dyke, Frank Beach, Clarence Lester Holt and wife, Nina (late of Brunus and Nina), H. J. McKechnie. The repertoire is A Desperate Crime, A Texas Ranger, In the Shadow of St. Christian and Turk, A Moonshine Romance, and Being Done Good.

Manager Harry Gordon was in Athens, O., Jan. 30 in the interest of his Holy City company, which was attached there Dec. 20 by Virginia Clay for his claim to be due her as salary. The case will come up for hearing at the present term of court.

E. S. Brigham wants to buy an attraction for one performance at the New Auditorium, Hot Springs, Ark., between March 13 and 28.

Musical Toy, until recently with the Four Emperors of Music and previously of Short and Edwards, wants for musical act. His address is 57 Middagh Street, Brooklyn.

Washington's Birthday, a big money night at Mahanoy City, Pa., is open at Kaler's Grand Opera House for high grade attraction.

The Three Dragons, which was produced at the Broadway Theatre this city, several seasons ago, is offered for sale with complete production by A. A. McCormick, 1441 Broadway, New York.

Mr. Vernon, one of New York city's many flourishing suburban towns, has a theatre of recent construction, thoroughly up-to-date, with a seating capacity of 1,300. Capacity business has been the rule at his house his season, where Manager P. J. Ring has open time for high grade attractions.

The address of Laura A. Wise, at one time a member of the Francis Wilson Opera company, is wanted by the Hubbell Publishing Company, 309 Broadway, New York.

A few weeks in February, March, and April are open to good attractions at the Grand Opera House, Madison.

Ninety acts and side show freaks are wanted for a big indoor circus by W. D. Scranton, 103 Orange Street, New Haven, Conn.

The Academy of Music at Hagerstown, Md., will be under new management next season Charles W. Boyer having the house, and will take possession Sept. 1, 1905. Many changes and alterations are contemplated by the new regime before the opening of the season. Bookings for next season made by the present manager have been declared canceled.

Plays and sketches of various descriptions are offered for sale by W. B. Watson, 383 Pearl Street, Brooklyn, N. Y.

Owing to the closing of the tour of the Shakespearean company, Inez Shannon and her clever children, Little Frances and Baby Zyllah, have returned to town and invite offers.

Allice Kauer has been appointed sole agent for the Charles Coghlan plays, which include The Royal Bon, a big hit in America and England; Brothers for Life, Citizen Pierre, Lady Barter, Enemies, and Lady Cecil, and offers them to managers.

Born.

BLACKMORE.—To Mr. and Mrs. Willard Blackmore, a daughter, on Jan. 26, at Memphis, Tenn.

Married.

STRACHAN—RANKSON.—William Cantwell Strachan to Lotta Linthicum Rankson, on Jan. 31, at 55 East Ninety-third Street, New York city.

Died.

CASHMAN.—Mrs. Harry Cashman, on Feb. 3, in New York city, of heart disease, aged 35 years.

DE BAUGH.—W. C. De Baugh, suddenly at New Orleans, on Jan. 22.

HONEY.—George Honey, at the State Hospital at St. Joseph, Mo., on Jan. 4, from pneumonia, aged 40 years.

JOHNSON.—Imman Johnson, at his home in Binghamton, N. Y., on Jan. 20.

LEWIS.—Mrs. Mary A. Lewis, at her home in Brookline, Mass., on Jan. 23, from the result of injuries received by the explosion of a lamp.

MAFFITT.—Mrs. Mary A. Maffitt, in Roxbury, Mass., on Feb. 1, aged 66 years.

McLEISH.—Mrs. Robina McLeish, mother of George and Robert McLeish, on Feb. 1, of cerebral hemorrhage. Interment at Sherbrooke, Can.

SHERIFF.—Charles Sheriff, on Jan. 31, at Red Bank N. J., of pneumonia, aged 35 years.

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CHICAGO, ILL.—Olympic: Eight Navajo Girls, Filson and Enroll, Mrs. Mark Murphy, Nichols Sisters, Campbell and Johnson, Ellis Nowlaw Trio, Lillian Sawyer, West and Sunshine, Brothers De Duce, The Three Melroya, Polk and Max, Kume and Hines, Hines and Lewis, Mary Mason, Fidelity's Orchestra, Press Kiddle, Shamon and co., Carlisle's dogs and poodles, Barry and Halvers, Augusta Glose, Duffy, Sawtelle and Duffy, Wood and Ray, Nettle Fields, Leslie's acrobatic wonders, Phillips and Morrill, Funny Kuma, Billy Baker, Sisters Eugene, City and Chandler, Chicago Opera House, Della Fox, Simon and Gardner, Klein, Ott Brothers and Nicholson, Herbert Brooks, Marcelous Frank and Bob, Nibbe and Bordeaux, Hy Greenway, Sheldahl and Paul, Richmond and Good, Kurtis dogs, Caldwell and Thomas, Charley Reed, Fidelity and Woods co.—Trocadero: Tiger Lillies—Jack's: Burlesque, stock, and Bowery Newboys' Quartette, Dixon, Burt and Leon, Morissey and Rich, and Frank Finney—Coliseum: Automobile Show—Lillian and Jessie Bartlett Davis was a great success at the C. O. H. last week—Other hits were Haines and Vidco, Girard and Gardner, and the Four Madcaps. Their act showed much improvement. The acts of Borani and Nevado, Oille Young, and the Four Humbugs went well—On the closing bill of vaudeville of Hyde and Behman's Wood Brothers scored with an unusually excellent gymnastic act, and Adami and Taylor got many encores for their singing. Mons. Albany pleased—The Western Vaudeville Association now has Chicago all to itself—Emmett Corrigan will be back at the Olympic next week.

O. L. COLBURN.

BOSTON, MASS.—Charles J. Ross and Mabel Fenton were starting at the Globe a little while ago and now they are at Keith's for their first appearance in two years. Others are Hal Merritt, Stuart Barnes, Fay and Clark, Waterbury Brothers and Tenney, Watson's Farmyard, Mlle. Martha, Rae and Brosche, Dixon and Emma, Ki Karson, K. Karson, Tyler, Le Clair and Bowen, Blissett and Scott, and the biograph.—Elsie Janis, another entertainer recently started at the Globe, is the headliner at Music Hall, which will know its name after the present week and will be known as the Empire, when its sumptuous Washington Street entrance is opened. Other attractions are Will H. Sloan and co., Ella Bradna, Gracie Emmett and co., Three Rientzys, Clement de Leon, Shorty and Lillian De Witt, and Osman and Hunter.—The Crackerjacks are at the Lyceum.—Miss Clover's Burlesque is at the Columbia this week.—In the bill at the Howard Athenaeum are McCabe, Sabine and Vera, Athos Family, Alf Grant, Le Roy and Woodford, Rice and Elmer, Drummer Quartette, Toledo and Price, Lawrence and Thompson, Castle and Collins, Spedden and Herson, the Calhouns, Le Vine and Alma, and the burlesque contingent in Get There.—The Jolly Grass Widows are at the Palace.—The entertainers at Austin and Stone's are Jane McCabe, Agnes Parsons, Bobby Mack, Tom Bryant, Taylor Sisters, the Harrigans, Alice and Clara, Rena Roberts, Carroll and Wilson, Hazard and Norton, Gibson Sisters, Benedict Powell Comedy co.—Stuart, the Male Patti, lost the first half of his week at Music Hall owing to a bad attack of grip, but he recovered so as to finish the engagement.

JAY BENTON.

KANSAS CITY, MO.—The Orpheum had its usual good bill Jan. 29-4 and played to good business. Harry Shaw was the headliner, and her sketch, The Silent System, won favor. Josephine Sabel scored her usual hit, while Flo Adler was also well received. Others were Irving Jones, Josselin Trio, and Hayes and Healy. For 5-11: McMahon's Minstrel, Kade and Watermelon Girls, China, Lan Foo Troupe, Rossi Brothers, Mabel Cassidy, Brooks and Halliday, Russell and Locke, the Alpine Family, and Carter and Waters.—At Yale's 29-4: The Bradys, Virden and Dunlap, Bingham and Gable, Reubelle Sims, Margaret Gryce, and Frank Groh all pleased. Business good.—The National played to good business 29-4, the following bill winning much favor: Johan and Matt, Wharton and Le Roy, William Rogers, Louie Bates, and Bentham and Freeman.—The World Beaters 29-4 at the Century to fair business. Dorsch and Hirsch, Alexia and Schell, the Three Nudes, McFarland and McDonald, and Robinson and Corey all won applause. Runaway Girls 5-11.

D. KEDDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lovernberg, res. mgr.): Crowded houses Jan. 30-4, with a fine bill. The novelty acts of the week were the Rose, Wentworth, Equestrienne Trio in a circus act and Fox and Clark in The Old Gaiety Shop. The above, together with the singing of Edith Decker and the Grand Opera Trio and the musical act by the Ten-Brooke-Lambert Trio, were splendidly received. Hal Merritt appeared to advantage, and the bill contained Howard, Hark and Hark, Polk and Max, Tress, Globe Comedy Four and Wilson, Rae and Brosche, Morton and Diamond, Nessen and Nessen, and Inman and Hall. 6-11: Mr. and Mrs. Sidney Drew, Ernest Hogan, and others.—Westminster (George H. H. Hark, mgr.): Billon's Jolly Grass Widows had large houses Jan. 30-4. Very good bill. Dainty Duchess 6-11.

HOWARD C. RIPLEY.

INDIANAPOLIS, IND.—Grand (Shafter Ziegler, mgr.): Emmett Corrigan and co., headliners week Jan. 30-4, supplied an act far above the average. James J. Morton, who is very popular here, scored. Others were Ziska and King, Three Ramoneras, Raymond and Caverly, Busch Deryn, Trio, Josephine Ansley, and Ford Sisters. Business excellent. Hallen and Fuller 6.—Empire (Charles Zimmerman, mgr.): Relly and Woods co. 30-4. Poor performance; good houses. World Beaters 6.—Items: Cooper and Robinson, Knight Brothers and Sawtelle, and the Tobin Sisters, at the Grand last week, were at the Columbia Club 28. They all made hits.—Friends of Ed F. Reynard, the Indianapolis ventriloquist, have received word from London of his pronounced success there.

PEARL KIRKWOOD.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Week Jan. 30-4. House packed. Eight Navajo Girls, Mabel Flak, Mabel and Morris, and Wadford and Mendez (Albany boys) were especially well received. Other good features were Rooney's Street Urchins, Mr. and Mrs. Allison, Mathews and Ashley, and Wood and Berry. Week 6-11: Riccobono's horses, Callahan and Gaiety, Sila Felt, and Gaiety (H. B. Nichols, mgr.): Dainty Duchess 30-1 entertained big houses; pleasing olio. Rentz-Stanley co. 3, 4 opened to capacity audience; performance one of the best. Fay Foster 6-8. Cherry Blossoms 9-11.—Items: Manager Nichols, of the Gaiety, who has been seriously ill, is improving. Oliver Stanley, the obliging treasurer at the Gaiety, has returned from his wedding trip.

GEORGE W. HERRICK.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): The Transatlantic Burlesques Jan. 30-4 to good business. Yolande Wallace heads the burlesques and she is very good. The olio comprises Tenda, Murphy and Brown, Adele Purvis Ori, and Warsaw Brothers. 6-11: High Rollers 13-18.—Items: Add Hoyt has completed a tour of Keith's theatres with success.—The T. M. A. will initiate a number of candidates 5.—Jersey City Lodge of Elks had its annual stag 2. Those appearing were: The Veau Twins, Billy Murray, Paul Hine, Wells, Flossie Allen, Koppe and Koppe, May Martha, Kelly and Adams.

WALTER C. SMITH.

PHILADELPHIA, PA.—Keith's bill for week 6-11 consists of Edmund Day and co., Ben Ali's Arabs, Troba, O'Brien and Havel, Three Dumonds, Dillon Brothers, Village Choir, La Vine-Gimaron Trio, Inman and Hall, Martini and Maxmillian, Morton and Diamond, Yachley and Bunell, Valveno Brothers, and Hensen and Hensen.—The Innocent Maids are at the Lyceum, with Ruth Jordan and Blanche Rose as features.—The Trocadero has the Transatlantic Burlesques.—The Bon Ton has as its principal feature Nebraska Bill and Wild West Sharpshooters.—The Alhambra Minstrels occupy the Lyceum this week.

S. FERNBERGER.

OMAHA, NEB.—The colored quartette, Mallory Brothers, Brooks and Halliday, made a great hit at the Creighton Orpheum week of Jan. 29. Hallen and Fuller, in The Sleep Walkers, were also well received. The mysterious Hermann was heartily applauded. Others were Hennings, Lewis and Hennings, Russell and Locke, the Alpine Family, and Charlotte Ravenscroft. Week 5: Mabel McKinley, Willy Zimmerman, Wolfing's dogs and horses, Van Fossen and McCauley, Texana Sisters, Irving Jones, and Murphy and Francis.

J. R. RINGWALT.

NEW HAVEN, CONN.—Polk's Wonderland (S. Z. Polk, mgr.): J. H. Dockery, res. mgr.: Frank Gardner and Lottie Vincent headed the bill week Jan. 30-4 in a new sketch entitled Winning a Queen. It is novel and very original. The Gash Sisters, Coakley and McBride, Ella Grannon, Gully Family, Musical Craigs, Harrigan, and the electrograph 60 appeared. Week 5-10: Emmett Devoy and co.—Item: E. A. Morgan is the guest of Mr. and Mrs. J. H. Dockery. Mrs. Dockery recently returned from Pavilion, N. Y., where she went to bury her mother.

JANE MARLIN.

TORONTO, CAN.—Shea's (M. Shea, mgr.): An exceptionally entertaining bill Jan. 30-4 and large audiences prevailed. Ryan and Richfield, Kennedy and Quattrelli, Avon Comedy Four, Kelly and Violette, Dollar Troupe, George Wilson, and Ella Bradna scored. Week 6-11: The Sunny South, Greene and Werner, Beddy and Beddy, and Mrs. J. H. Dockery. Star (F. W. Stair, mgr.): Packed houses greeted the Fay Foster co. 30-4. City Sports 6-11.

STANLEY MCKEOWN BROWN.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): With the single exception of the Four Bards, who were the only acrobatic units, the bill Jan. 29-30 was new, with Chassino in the lead. Nita Allen and co. appear in a playlet called Wine, Women and Song.—One of the most pleasing numbers was Eleanor Falke, a dainty bit of funniness, who

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Brothers, Takekawa's Japs, and Rena Arnold. Large houses.

NASHVILLE, TENN.—Grand (Mrs. T. J. Boyle, mgr.): Week Jan. 30-4, a fine bill is delighting well filled houses. Those appearing are West and Van Sclen, Delmore and Lee, Gilliland and Murray, Baby Owen and co., Emmonds, Emerson and Emmonds, Mlle. Caprice, Mabel Cassidy. Booked for 6-11: Felix and Barry, E. J. Flanagan, New York Newborns, Quartette, Merritt and Rosella, Trolley Car Trio, Miller and Kresko, and Marshall and Lorraine.

PEORIA, ILL.—Main Street (E. P. Churchill, mgr.): Week of Jan. 29-5: Caldera, Peter J. Smith, Joseph Delano, Bessie Taylor, Jennings and Renfrew, Melitt's dogs, and stabscope. Good programme, with Jennings and Renfrew immense hit.—Wesley (C. F. Barton, mgr.): Marie Hicklow, La Mothe Brothers, Ben Farnum, Beeson and Atherton, Seeker, Wilkes and co. to good business.—Jacobs' (A. F. Jacobs, prop.): Business O. K.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A splendid bill drew crowded houses week Jan. 30-5, including Henry Lee, Hoey and Lee, Mr. and Mrs. Gardiner, C. O. Wynn, Wynne, Ed Flanagan, Platt, John Le Clair, the Marinellas, Thompson and Don. Week 6-12: Mr. and Mrs. Charles T. Ellis, Helene Gerard, Snyder and Buckley, Mr. and Mrs. Stuart Darrow, Ada Arnoldson, Mason and Frances, Harry B. Lester, Aerial Smiths.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winsten, mgr.): A better bill than usual Jan. 30-4, and the attendance continues satisfactory. The features are: Sam Elton, Felix, Barry and Barry, Paulton and Doley, Shenck Brothers, Mason-Keeler co., Ford and Wilson, and the Barrows-Lancaster co. (second week).

WORCESTER, MASS.—Park (P. F. Shea and Alf. T. Wilton, lessees and mgrs.): Rose Stahl and co. headed an excellent bill Jan. 30-4, which drew crowded houses. Others were Empire City Quartette, Elmer Tenley, Carey and Hayes, Barry and Wilson, "Chalk" Saunders, and the Matthews. Week 6-11: Mattie Keene and co., Kimball and Donovan, Stirk and Loudan, John Ford and Mayne Gehrue, Edwin Nicander, Mr. and Mrs. Fred Lucier, Marco Twins.

LOUISVILLE, KY.—At Hopkins' Theatre the following people drew excellent business week Jan. 29-4: Elton and Enroll, Wynne Winslow, Ed Flanagan, John A. West, the Tanakas, and Canfield and Carleton.—For the same period the Buckingham did the usual good business with the American Burlesques, including Lottie Gilson and Billy Hart. Blue Ribbon Girls 5.

NORTH ADAMS, MASS.—Richmond Theatre (William F. Meade, mgr.): Another week of excellent vaudeville was closed 4. Wynn Ames and co. billed as feature, retired from programme after two nights. Place taken by Ora Cecil, with her leopards, who was laying off for week. Others were Hodge and Launchmore, George Alexander, Two Luciers, the Desmondes, and the Lefter Trio.

SHAMOKIN, PA.—Fraternity Theatre (W. D. Nield, mgr.): Vaudeville Jan. 30-4: Shelly Trio, Van Leer and Duke, Henry's illustrated songs, Harry D'Esta, Rado and Bertman, and John Geiger. Houses crowded.—Item: Continuous vaudeville has met with such favor at the Fraternity that it will be run indefinitely. The house has become affiliated with the Trans-Continental Vaudeville Association.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Baylies, mgr.): Week Jan. 30-4: John Ford and Mayne Gehrue, Jones and Sutton, Lavender Richardson and co., Kimball and Donovan, D'Alma's dogs and monkeys, Joe Morris, and Willis and Hanson. Good patronage. For 6-11: Mildred and Carlisle, Marion Garson, Loney Haskell, Yalto Duo, John Le Clair, Two Macks, Four Rianos.

PORTLAND, ORE.—Jan. 29-28 Arcade: Richard Burton, George Trump, Lansing, Brown and Wilson, Teed and Lazelle.—Star: Belasco and co., Marcelous George, the Laurels, Mille Brothers, Daisy Vernon, Nat Carr.—Baker: Madame Venita, Baby Ruth, Holly and Leslie, Cal Kratus, Lydell and Butterworth, Harry W. Wright, Jennette Stuart, J. W. Wood.

DETROIT, MICH.—The Temple is celebrating its fourth anniversary week Jan. 30-4 and has a bill of unusual merit. Valentin, the Lion, and Hennings, George Evans, The Sunny South, York and Adams, Howard Brothers, O'Rourke and Burnette Trio, and Crawford and Manning made up the bill. Jessie Bartlett Davis is headliner week 6.

ST. JOSEPH, MO.—The Orpheum put on a good bill Jan. 22-28, the last week of vaudeville at this house. It included Hennings, Lewis and Hennings, Chinese Lawson, Flo Adler, Three Josselyns, Billy Lark, Werden and Gladish, and the kiodrome. The Woodward Stock co. opened an indefinite engagement Jan. 29.

BRIDGEPORT, CONN.—Polk's (S. Z. Polk, prop.): J. D. Ciddle, mgr.: Magic Kettle, Kettle and co. for most popular item Jan. 30-4. Yarrick's manouvers are attracting crowds. There are also Tyce and Jermon, Hughes and Hazleton, Dan Harrington, Herbert's dogs, and the special feature, Allan Doone and co.

WILMINGTON, DEL.—Garlick (William L. Dockader, mgr.): William H. McDonald and co., Mr. and Mrs. Charles T. Ellis, Eight English Girls, Le Clair and Bowen, the Smiths, Gorman and West, Talbot and Rogers, and Nipp, Napp and Nipp Jan. 30-4; fair houses.

DES MOINES, IA.—Bijou (Fred Buchanan, mgr.): The Bijou presents a strong bill week Jan. 30-4. Business always good. Item: Mlle. Alice Freeze Brothers, Herbert and Willing, Earl and Wilson, Germaine Brothers, and Marie Stoddard. Coming: Merritt's dogs, the Trillers, the Savoy, and Alonzo Watson.

JOLIET, ILL.—Grand (L. M. Golberg, mgr.): Week Jan. 23 good bill and large houses. Loeno, Adelyn, Foster and Foster, Schuyler Sisters, Miller and Kresko, and Humes and Lewis. Week 29: The De Muths, Brothers Arisoto, Dan and Mae Gordon, Ramsey Sisters, Barlow and Nicholson, Jean Marzo.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Frank G. Mack, local mgr.: Week of Jan. 30 large houses; good bill, including Mattie Keene and co., Lillian Le Roy, Sydney Grant, Three Madcaps, Wagner Sisters, Dawson and Whitfield, Carney and Flynn.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): A good bill week Jan. 30 includes Dolan and Lenhart, Four Casting Dunbars, Stuart Barnes, Woodford's Animals, Pearl and Violet Allen, and other big acts. Week 8: Carleton Macy and Maud Edna Hall, E. J. Jose, Sisters De Van, Three Mitchells, etc.

MINNEAPOLIS, MINN.—At the Orpheum week Jan. 29 Mabel McKinley headed a strong bill, made up of Williams and Tucker, Billy Link, Pewitt, Werden and Gladish, and Webb's seals. The Girl with the Auburn Hair week 5.—The Dewey had Rice and Barton's co. and gave a good performance.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): Bon Tons Jan. 28-29; excellent business; good co. Utopians 30-1; big houses; pleasing performance. Fred Irwin's co. 2-4.—Item: Manager Herrington has had a new drop curtain placed in position.

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RACINE, WIS.—Bijou (W. C. Tiede, mgr.): Business large week Jan. 23-29. Vernelo, Bert Wiggins, Miss Clifford, Lucy and Lucier, Miller's dogs and monkeys, Mr. and Mrs. Jack, Master Slatery, and Stoddard and Wilson.

WINNIPEG, MAN.—New Dominion (M. Kyle, mgr.): Will Armstrong and Magdalene Holly in The Expressman, and Alf Holt made hits Jan. 23-28. Gillette's monkeys, Arlington and Helston, the Esterbrooks, and Merrill pleased also. Business large.

SALEM, MASS.—Mechanics' Hall (J. E. Moore, mgr.): The following bill is drawing well Jan. 30-4: Millman Trio, Walter C. Kelly, Three Mitchells, Four Shannons, Majestic Musical Four, Fitzgibbon-McCoy Trio.

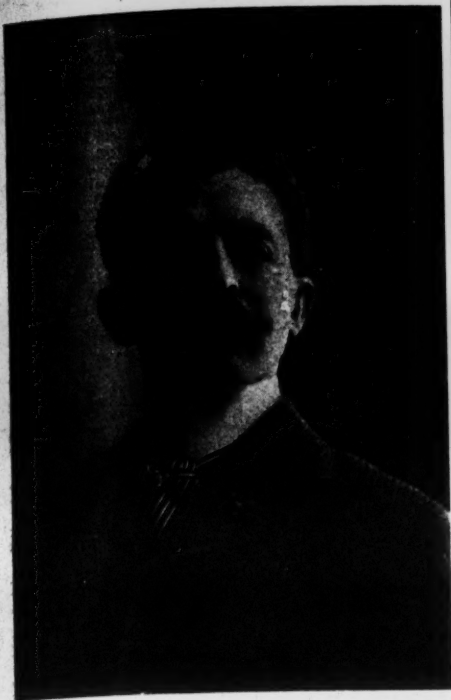
SCHENECTADY, N. Y.—Mohawk (Weber and Rush, mgrs.): Good houses week Jan. 30 saw Roches's horses and dogs, St. Onge Brothers, George C. Davis, Lelpzig, Mignani Family, Burrows-Gravis co., and Brown, Harris and Brown.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week Jan. 23-29 Wilson and De Monville, Bissonette and Newman, Marcelous Amann, Bonnalyn and Ward, Corinne and bljograph. Excellent and popular bill; large houses.

MONTREAL, CAN.—Francis Music Hall (Spartan Amusement Co., mgrs.): Miss Clover Kelly in the olio and the burlesques are about the average.

OSHKOSH, WIS.—Bijou (H. C. Danforth, mgr.): Week Jan. 23: Baby Augusta, C. N. Leslie, Juanita Rush, Clever Conkey, Cameron and Toledo. Bill fair; attendance poor.

CHARLES K. HARRIS.



Hit after hit, success after success, has made Charles K. Harris, whose picture appears above, the most prominent song writer-publisher in the world. This is a pretty broad statement, but can you think of any ballad-writer who has written and published as many hits as Charles K. Harris? It is stated on good authority that more copies of the ballad that made him famous were sold than of any song ever written. Mr. Harris emphatically denies the hundreds of newspaper stories that have appeared from time to time stating that "After the Ball" was his first success. He composed many successful songs long before "After the Ball" was ever heard of. To prove that "After the Ball" was not a chance hit, Mr. Harris has followed it closely with one hit after another ever since. This season he is particularly well supplied with successes of his own writing, notwithstanding the many successful compositions furnished by the unusually large staff of writers under contract to write exclusively for the House of Harris.

DOWN IN MUSIC ROW.

Flore Redledge, the popular comedienne, is playing a successful engagement over the Keith circuit. As a special feature she is singing "Fishing." And she writes Joseph W. Stern and Company that it is one of the biggest successes she has ever sung.

"In the Shade of the Old Apple Tree," by Williams and Van Alstyne, published by Jerome H. Remick and Company, is being used by Stanley and Brachman, Empire City Quartette, Ila Grannon, McCue and Cahill, Claude Thardo, and a score of others.

Among the singers now using the Harris publications, including "Down in the Vale of Shenandoah," "I'm Trying So Hard to Forget You," "Why Don't They Play With Me," "I'm Going to Leave You," "Come, Take a Trip in My Airship," and "It Makes Me Think of Home, Sweet Home," are Belle Belmont, Charlie Dixon, Mrs. Charles Cassad, Madeline Burdett, George Diamond, George Jenkins, Claude Thardo, George Gillon, Phyllis Gilmore, Margie Alexander, Nat Brown, Lynette Sisters, Minnie Dreher, Charles B. Lawlor and daughters, Lew Hawkins, George Evans, Carl Stumpf, Harry Edwards, Fred Rose, Helen Tris, George Donaldson, Marie Williams, Flo Jeanetta, Lena Cooley, Charles McDonald, Emma Carus, William H. Colby, Flore Sisters, James and Farley, Ray and Roberts, Tureador Trio, Anna Narone, McDonald and Huntington, and Valentine Raynor.

Grace Leonard says that "Tommy," besides being one of the easiest songs, is the prettiest song she has ever sung and never fails to start the gallery singing and whistling. Among other acts using this song are the Musical Cuttys and the Majestic Musical Four. "Tommy" is published by Setchell.

The Paul Dresser Publishing Company, of 51 West Twenty-eighth Street, has placed two songs with George Primrose's Minstrels. Mr. Primrose is singing "Evelyn," which Paul Dresser wrote expressly for him. The feature song, which is produced with spectacular effects, and the entire chorus, is "She Fought On By His Side." Everybody thinks this song will attain the popularity achieved by Dresser's "The Blue and the Grey."

R. I. Jose sent a telegram to Paul Dresser from Keith's, Boston, which said that "She Fought On By His Side" and "Mary Mine," were the two biggest song hits he has ever had.

Arthur Deming has found a new hit. "When Zaza Sits on the Piazza," a peculiar song novelty, takes five or six encores every night.

Max S. Witt's songs, "Pansy, Do You Love Me," "Bubbles," "The Lovers' A B C," are scoring heavily and all are proving big sellers.

Henry and Hoon, who are featuring "The Man With the Ladder and the Hose," were specially engaged by the Firemen's Convention to sing the song, with the understanding that all their encores would consist of a repetition of the chorus, and it was expressly stipulated that they should not introduce any other song.

"Just for My Sweetheart's Sake" is scoring in the hands of many high-class ballad singers. This number is exceptionally pretty in both melody and lyrics, and is published by Theatrical Music Supply Company, 44 West Twenty-eighth Street, New York.

Dick Temple, song writer and monologist, has signed with Joseph W. Stern & Co., to write for them for a term of years. Mr. Temple had already placed with them several good songs, among them "Any Old

MUSIC PUBLISHERS.

Who Lost This Letter?

New York Feb. 12/1905

Dear Pal:—

Last night I heard a new descriptive ballad, entitled "Pal of Mine." It is the most beautiful song I have heard in years and recommended that you write to Leo Feist, 37 West 37th Street, New York for a copy; don't wait for the other fellow—he's the first I intend singing it in the Phonograph. Hope you're well and happy.

Your Pal
Byron.

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In answering these advertisements please mention THE MIRROR.

"Tree," sung by Marie Cahill in It Happened in Nordland. "The Moon and the Star" is another of Mr. Temple's songs which is winning the approbation of performers and public equally.

Louise Brehan, soprano, is meeting with success singing "My Lady's Eyes" and "Honey, I'm Waiting." "My Lady's Eyes" is a new high-class song by Robert A. King.

"Farewell, Mr. Abner Hemingway," by Jerome and Schwartz, and published by Jerome H. Remick and Company, is being sung by Clarice Vance, Elizabeth Murray, Mayme Remington, and many others.

The only songs Marie Dressler sang at Mrs. Stuyvesant Fish's musicale recently were "The Banjo Serenade," "Hangin' Around," and "The Prima Donna," all written by Jerome D. Kern. Miss Dressler was accompanied on the piano by the young composer.

Frank Moulan has introduced a new song in the Humpty Dumpty production at the New Amsterdam Theatre, New York. It promises to rival his famous "Remorse" song in "The Sultan of Sulu." The title is "A Thousand Miles from Land," both words and music being the work of Benjamin H. Burt. In this song and "Man! Man! Man!" Stern and Company have two of their strongest comic song creations.

"Won't You Fondle Me" and "Back, Back, Back to Baltimore" are being featured by Inness and Ryan, Lillian Ashley, Anna Kenwick, and Leona Thurber.

Carroll Johnson is making one of the hits of his career singing "Sylvie." George W. Setchell is constantly in receipt of newspaper clippings concerning the Dockstader co., which emphasize this assertion.

Ruth Erwood, with the Prisoner of War company, writes that the hit of her act is "Honey, I'm Waiting," and that she never fails to receive at least three encores.

The Bon Ton Burlesquers are featuring "Fall in Line," "Loveland" and "Big Indian Chief" with success.

MATTERS OF FACT.

The Kaphan Theatrical Syndicate, who are representing leading one-night stand theatres in the United States and Canada, are offering open time for this month to reputable companies in Philadelphia, Johnstown, Altoona, and Girardville, Pa.; Marion and Paris, Ky.; Bay Shore, Fishkill, and Delhi, N. Y.; Loganport, Goshen, and Richmond, Ind., and many other cities. "Traveling managers are invited to call or write to the main office, 1440 Broadway, New York.

E. O. Ferguson, who has been in advance of Mack and Armour's Comedians for the past two seasons, has associated himself with Mr. Mack and they will put the Mack and Armour Comedians out for the season of 1905-6. The repertoire will consist of plays never before seen with a popular priced attraction. They expect to open their season early in August and tour Illinois, Iowa, and Missouri.

James K. Hackett, who originally produced John Ermine of the Yellowstone at the Manhattan Theatre, has disposed of the rights to the piece to the young romantic actor Franklin Woodruff. The enormous sale of Frederick Remington's book and the demand of Eastern managers for Louis Evan Shipman's dramatization of the work has caused Manager Frank L. Goodwin to herald Mr. Woodruff in the title-role for early appearance in the Eastern States, where the young actor is exceedingly popular.

Frank E. Carstarphen announces that he has become associated with Russell and Winslow, counselors at law, 253 Broadway, New York. He will, however, continue to handle general counsel for the New York Theatrical Stock Exchange.

Pierce's Opera House, at Phillipsburg, Pa., has been completely remodeled and brought up to date, and is managed by J. F. Driggs. Phillipsburg is one of the best towns in central Pennsylvania and good attractions are favored with profitable business.

MUSIC PUBLISHERS.

Che Chas. K. Harris Herald

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CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. I. NEW YORK, Feb. 11, 1905. No. 48

The Harris Melodies Are in the Air!

Emma Carus sang for the first time, at the opening of the New York Sunday night concert, Mr. Harris' new descriptive ballad, "Linda, Can't You Love Your Joe," and was awarded an ovation. Special scenery, beautiful colored effects, and a chorus of twenty girls were used in connection with this song, and nothing more beautiful was ever produced upon any stage, and the audience appreciated the fact that a new song hit, a successor to "Suwannee River," had appeared and came to stay.

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CORRESPONDENCE

(Continued from page 7.)

Bob White 15. Sam T. Jack's Burlesquers 17. Factory Girl 21. Libian Blauvelt 23.

SANDUSKY.—GRAND OPERA HOUSE (Shugler and Smith, mgrs.): Robert Fitzsimmons in Fight for Love Jan. 23; topheavy house. Fortune Teller 30; capacity; everybody delighted. Human Hearts 28; large audience. 1. Out of Fold 4. Walter Perkins in Who Goes There 6. Buster Brown 9. Old Clothes Man 11. Rags to Riches 15. Vogel's Minstrels 17.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): To Die at Dawn Jan. 27; co. fair; topheavy house. Missouri Girl 24; drew well and pleased. Hot Old Time 25; failed to give satisfaction; business good. Schumann-Heink Opera co. 3. Way of Transgressor 4. Little Homestead 7. Miss Bob White 8. Our New Minister 9. Fortune Teller 10. Wayward Son 11.

GREENVILLE.—TRAINER'S OPERA HOUSE (H. A. Deardorff, mgr.): Fisher and Walter's Stock co. opened to packed house in For Her Sake Jan. 26; Maid of Shroton 27. My Uncle from New York (matinee) in Rockies 28; good business. Peck's Bad Boy 31. Margaret Neville co. 6-8. Mary Emerson in His Majesty and The Maid (return) 15.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Under Southern Skies Jan. 31; fine performance; crowded house. CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Japanese Wedding 27; good performance; full house. Little Outcast 1. Missouri Girl 6.

WILMINGTON.—OPERA HOUSE: Little Homestead Jan. 31; packed fair house. Hlawatha 1. Sam T. Jack's Burlesquers 3. His Majesty and the Maid 24. ITEM: Independent Theatre co. has been formed here for the purpose of securing a better line of bookings than have hitherto played this house.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Bertha Galland in Dorothy Vernon Jan. 26; packed house; excellent co.; pleased. Under Southern Skies 28; good house; pleased. Missouri Girl 31. Way Down East 10. Old Arkansas 16. Out of Fold 20. Two Merry Tramps 25.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Peddler Jan. 27; fair house; ordinary performance. Miss Bob White 28; two performances; large audience; very good co. Military Molly 30; co. good. Yankee Consul 1. canceled to make date for Sho-Gun 2. David Harum 4.

CANAL DOVER.—HARDESTY'S THEATRE (W. H. Cox, mgr.): Who Is Who Jan. 25; fair house. Charles A. Loder in Funny Side of Life 28; S. R. O.; good performance. My Friend from Arkansas 20. Humpty Dumpty 4. Wayward Son 8. When the Bell Tolls 11.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. S. Bowers, mgr.): Buster Brown Jan. 28; packed large audience. Human Hearts 28; excellent co.; good house. Charles A. Loder in Funny Side of Life 31. Otis Thayer in Sweet Clover 1. Way Down East 4. Eugene Blair 6. Maid and Mummy 10.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Great Lafayette Jan. 25; good business; fairly well pleased; zero weather. Old Arkansas 28; packed good house. Hot Old Time 31. Our New Minister 1. Great Eastern Stock co. 2-4. Miss Bob White 9.

SPRINGFIELD.—GRAND OPERA HOUSE (J. J. Dalle, mgr.): Bob White Jan. 27; capacity; enthusiastic. Peddler 28; fair performance; two good houses. Little Church Around Corner 1. Aristocratic Tramp 4. Charles Hawtree in Message from Mars 6. Bertha Galland in Dorothy Vernon 7.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): Under Southern Skies Jan. 27; good business; fine performance; excellent scenery. Hott's Bunch of Keys played small house 31. Little Homestead 8. Old Arkansas 8.

COSHOCOT.—SIXTH STREET THEATRE (Joe Callahan, mgr.): Great Eastern Stock co. Jan. 30-31. Plays: Runaway Match, Bell Boy, Maid and Major; good co. and business. Our New Minister 3. Human Hearts 7.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Stetson's U. T. C. Jan. 30; fair performance; good house. Fortune Teller 1. Old Clothes Man 6. Eugene Blair 8. Funny Side of Life 14.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): Superba Jan. 28; good business; pleased about 11. U. T. C. 28; fair houses; same old thing. Out of Fold 31-1. Fortune Teller 2. Trip to Egypt 4. Maid and Mummy 7. Buster Brown 10.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Murray Comedy co. Jan. 26-28; capacity. Plays: Just Plain Folks, Westerner, Story away; good co. Out of Fold 30; excellent co.; fair business. Who Goes There (return) 1.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Great Lafayette Jan. 28; large audience; fine attraction. Jewel of Asia 4. Hott's Bunch of Keys 7. Eben Holden 8. Fortune Teller 11. Under Southern Skies 14. Tenderfoot 17. Out of Fold 22.

MIDDLETON.—SOCIETY OPERA HOUSE (A. H. Walburg, mgr.): The Peddler Jan. 26; fair production and business. Bertha Galland in Dorothy Vernon 28; excellent co.; big business. David Harum 3. Way Down East 6.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Under Southern Skies Jan. 25; great performance; large audience. Humpty Dumpty 1; good performance and business. Humpty Dumpty 7. Fortune Teller 9.

IRONTON.—THE MASONIC (B. F. Ellaberry, mgr.): St. Stebbins Jan. 27; fair house; poor performance. Our New Minister 30; delighted large audience. David Harum 1. Our New Minister (return) 7. Under Southern Skies 11.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Under Southern Skies Jan. 26; pleased very large audience; splendid performance. Little Homestead 4. Bunch of Keys 8.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, prop. and mgr.): Stetson's U. T. C. Jan. 27; good house. Charles Loder in Funny Side of Life 1. My Friend from Arkansas 15.

NEWCOMERTOWN.—CITY OPERA HOUSE (E. F. Heskett, mgr.): My Friend from Arkansas Jan. 31; packed large house. Jerry from Kerry 13. Ritchie (magician) 21.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Fortune Teller Jan. 27; S. R. O.; fine co. Trip to Egypt 31; capacity. Buster Brown 8. Miss Bob White 24.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Miss Bob White Jan. 25; fine performance; crowded house. Sam T. Jack's Burlesquers 31; poor performance; fair business. Missouri Girl 2.

CARROLLTON.—GRAND OPERA HOUSE (Two Kemers, lessees and mgrs.): Jesse James Jan. 25; small but pleased audience. Jerry from Kerry 11.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Missouri Girl Jan. 27; packed house. Old Arkansas 8. Uncle Josh Sprucey 17.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Little Church Around the Corner 2. canceled. Uncle Josh Sprucey 23.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Stetson's U. T. C. Jan. 31; good house; satisfaction.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): David Harum Jan. 27; fair business. Missouri Girl 8. Aristocratic Tramp 15.

FREMONT.—OPERA HOUSE (Helm and Haynes, mgrs.): Bennett-Moulton Stock co. opened Jan. 30 in Daughter of People to S. R. O.

SALINEVILLE.—K. OF P. OPERA HOUSE (Albert Weir, mgr.): Heart of Texas 2. When Bell Tolls 8. Jerry from Kerry 10. Copley Sisters 21.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): My Wife's Family (return) 1; largest house of season; best of satisfaction. Out of Fold 3.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Thomas Jefferson in Rip Van Winkle Jan. 22; good business; pleased. Mary Stock co. in On Circus Day 26; light business. Hott's Bunch 28; capacity. For Her Sake 29; fair business. Fatal Scar 27; canceled account of closing. Midnight Express 30; canceled. Sergeant Kitty under guarantee Oklahoma Lodge, No. 417. B. P. O. E. 31. Hoyt Comedy co. 2-4. Railroad Jack 5. Harry Corson Clarke 6. Arizona 8.

SHAWNEE.—OPERA HOUSE (D. I. Verhine, mgr.): Irish Pawnbrokers Jan. 23; packed house. That Little Swede 25; fair performance and business. For Her Sake 28; good performance; poor business. Midnight Flyer 29. Harry Corson Clarke 31.

GUTHRIE.—OPERA HOUSE (J. M. Brooks, mgr.): Morey Stock co. Jan. 23-29 (except 26); good business; very pleasing co. Faust's Minstrels 28; good business; excellent co.

OREGON.

SALEM.—GRAND OPERA HOUSE (John Cordray, mgr.): Madame Metelli grand opera selections from Faust and Carmen Jan. 23; packed small audience. Over Niagara Falls 24; enjoyed by good house. Parsifal 26. Rivals 27.

PENDLETON.—FRAZER'S THEATRE: Noble Dramatic co. Jan. 21-26; good houses; fair co. Two Little Waifs 4. 5. Charles B. Hanford in Don Caesar de Ravan 15.

LA GRANDE.—STEWART'S OPERA HOUSE (D.

H. Stewart, mgr.): Two Little Waifs 7. Charles B. Hanford 10. Over Niagara Falls 15.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yacker, mgr.): Bennett-Moulton Stock co. 23-28; good business. S. R. O.; good co. and good co. in Uaupser 30; excellent performance; fair business. Liberty Bells 31; fair house; performance disappointing. Frank Daniels, with good support, in Office Boy 1; packed full house. Cook-Church co. 24; opened with large house in Her Only Friend and White Squadron Country Girl 6. Richard Carle in Tenderfoot 7. Why Girls Leave Home 8. David Higgins in His Last Dollar 9. Pitt. Puff. Puff 10. Grace George 11. Eleanor Robson in Merely Mary Ann 14. Wilton Lackey in Pit 16. Wizard of Oz 18. ITEM: Welsh Brothers' Circus, of this city, and Sawtelle's Shows have combined, forming a limited partnership capitalized at \$40,000. It will be called Signor Sawtelle and Welsh Brothers' Combined Shows, and will begin its season here April 24. John Welsh and Signor Sawtelle are the partners. V. O. Woodward will go in advance and Clinton Newton will be assistant manager and press agent.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgr.): Joseph Frank, local mgr.: Royal Slave Jan. 26-28; capable co.; very good business. Mammie Flex 26. 30-4. Very good business. Plays: Battle of Love, Yankee Bess, Resurrection, Captain's Mate, Road to Frisco, Cook-Church co. 6-11. Why Girls Leave Home 13-15. James Boys 16-18. LYCEUM THEATRE (Reis and Appel, owners; Joseph Frank, local mgr.): Savin in Earl of Essex, Jan. 27; business record for house; delighted immense audience. Al. H. Wilson 28 in Watch on Rhine; fair houses. Jewel of Asia 30; well costumed; slow action; fair business. Frank Daniels 31 in Office Boy; packed big business. Liberty Bells 1; good houses. Paderewski 2. Mat. C. Goodwin 3. Pitt. Puff. Puff 6. Country Girl 7. Holy City 8. David Higgins 10. Grace George 13. Sothern and Marlowe 14. Eben Holden 16. Montgomery and Stone 17. Mummy and Humming Bird 18.

UNIONTOWN.—WEST END THEATRE (Harry Reeson, mgr.): Royal Slave Jan. 31; packed small audience. Mummy and Humming Bird 1; fair business. co. good. Jewel of Asia 2. George Sidney in Busy Izzy 3. From Rags to Riches 4. Ragged Hero 9. Liberty Bells 10. Eben Holden 13. Little Homestead 20. Al. Wilson 23. Billionaire 24. Way Down East 25. GRAND OPERA HOUSE (Harry Reeson, mgr.): Aubrey Stock co. Jan. 23-28; fair business; co. good. Plays last half: Driven from Home, Great Rank Robbery, Lost in New York, Son of Port Arthur. My Wife's Family 8. Stetson's U. T. C. 15. Runch of Keys 16. Under Southern Skies 24. Emery Stock co. 27-3. Struggle for Gold 4.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Charity Nurse Jan. 26-28; capable co.; fair attendance. Chester De Vonde co. 30-4. Plays: Beneath the Tiger's Claw, Doomed, Calico, Last Days of Pompeii, Great Medical Mystery, Scarlet 2. Old Wife 3. Grand Eastern Stock co. 6. Paderewski 7. Sin of Temptation 8-8. Peck's Bad Boy 11. MAJESTIC THEATRE (Erie Amusement Co., props.): May Irwin and splendid co. scored great hit in Mrs. Black is Back to capacity Jan. 31. Walter Perkins in Who Goes There 6. Chilla Loftus 8. Vogel's Minstrels 10. Lulu Glaser 9-11.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Parsifal Jan. 26; capacity; excellent performance. Wizard of Oz 31; capacity; excellent co. PRIMOSE'S MINSTRELS 1. Pitt. Puff. Puff 8. ACAD. OF MUSIC (A. J. Duffy, mgr.): Autochthon 26-28; big business; good business. Pitt. Puff. Puff 30-31. S. R. O.; good co. New York Day by Day 2-4. Midnight Marriage 6-8. Hearts Adrift 9-11. COURT SQUARE THEATRE (Robert H. Keller, mgr.): Mortimer Snow Stock co. in Charity Ball 30-4; packed small house; fair business. Resurrection 6-11. Romeo and Juliet 13-18.

WILKES-BARRE.—THE NESS BITT (Harry Brown, mgr.): Richard Carle in Tenderfoot Jan. 26; good co. and performance. S. R. O. Jewel of Asia 27; poor co. and performance; good business. Wizard of Oz 1; excellent co. and performance. S. R. O. Pitt. Puff. Puff 10. Country Girl 10. Minstrels 11. GRAND OPERA HOUSE (Harry Brown, mgr.): Tracked Around World Jan. 26-28; fair co.; good business. New York Day by Day 30-31; fair co.; big business. Cripple Creek 2-4. Hearts Adrift 6-8. Midnight Marriage 9-11.

BEAVER FALLS.—LYCEUM THEATRE (S. Hamauer, mgr.): Charley Grapevine in Awakening of Mr. Pipp Jan. 19; co. fine; S. R. O. Our New Minister 21; co. and business good. Old Arkansas 23; co. poor; fair business. Katzenjammer Kids 25; co. and business fair. Mummy and Humming Bird 26; co. good. Way Down East 28; good co.; big business. George Sidney in Busy Izzy 30; good co. and business. Under Southern Skies 1. Village Parson 2. My Wife's Family 4. Why Girls Go Wrong 11. Al. G. Field 14. James Kennedy Stock co. 25.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): Royal Slave Jan. 25; packed small audience; capable co.; pleased fair business in Drifted Apart, Thelma, New Magdalen, Only a Farmer's Daughter, Queens, Over Hills to Poorhouse, Man from Montana, Two Colonels, Great Safe Robbery; excellent specialties. Wayward Son 26; packed small audience; business. Mummy and Humming Bird 31; good co.; pleased fair house. Village Parson 1. Way of Transgressor 2. Jamie (magician) 3. Thou Shalt Not Kill 6.

EASTON.—ABLE OPERA HOUSE (William K. Dettweiler, mgr.): Tenderfoot Jan. 24; packed large audience. Royal Slave 25; packed small audience; good co. Jewel of Asia 26; medium business; Edward Pixley scored. Juvenile Opera co. 28 presented Iolanthe; matinee, large attendance; evening, small. Dora Thorne 30; packed fair audience. Keene (magician) 31; entertained small house; enthusiastic applause. Grace George 9. Holy City 10. Why Girls Leave Home 11.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): Ragged Hero Jan. 27; good co. and business. Why Girls Go Wrong 1. Minister's Sweetheart 4. Corrigan and Ayer's Minstrels 6. Nellie McHenry in My Friend from Arkansas 11. B. P. O. E. 11. Virginia 16. Verna May Stock co. 20-22. Under Southern Skies 23. Mama's Papa March 2. Miss Bob White 4. Wizard of Oz 10. Village Adams Sawyer 21. Sam Jack's Burlesquers 22. Village Postmaster 31.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (C. I. Misher, mgr.): Game Keeper Jan. 28; large receipts. Madame Schumann-Heink 30 presented Love's Lottery to one of largest moneyed houses ever in theatre; co. and star well received. Emma Bunting in My Friend from Arkansas 11. B. P. O. E. 11. Sherlock Holmes To Be Buried Alive; big business. Village Parson 6. Nellie McHenry 7. Great Lafayette 8. Richard Carle 9. Real Widow Brown 10. His Last Dollar 11.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. F. Briggs, mgr.): Quincey Adams Sawyer Jan. 27; packed fair audience. Jerry from Kerry 11. Heavy. Minister's Sweethearts 3. Nellie McHenry in M'iss H. Hooligan's Troubles 11. Real Widow Brown 13. For Fair Virginia 14. Denver Express 15. Struggle for Gold 16. ITEM: Manager Briggs has arranged to hold a series of theatricals, and show nights, and it is having good effect on attendance.

LATROBE.—SHOWALTER'S NEW THEATRE (W. A. Showalter, mgr.): Holy City Jan. 14; good performance and business. Real Widow Brown 17; packed fair audience. French Folly Burlesquers 27; discounted good house with vulgar performance. Katzenjammer Kids 28; poor house; attraction same. Sam Duvies co. 30-4 opened with Struggle for Life, King of Tramps, to S. R. O.; record of house for first night. James Kennedy co. 6-11. From Rags to Riches 13. Josh Perkins 10.

CONNELLSVILLE.—COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Over Niagara Falls Jan. 25; good performance; fair business. Village Parson 30; good business; splendid performance. Mummy and Humming Bird 2. From Rags to Riches 3. Way Down East 17. Parish Priest 7. Ragged Hero 8. GAYETY THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Wayward Son Jan. 20; fair business; good performance.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Way Down East Jan. 25; packed good business. French Folly Burlesquers 27; discounted good house with vulgar performance. Katzenjammer Kids 28; poor house; attraction same. Sam Duvies co. 30-4 opened with Struggle for Life, King of Tramps, to S. R. O.; record of house for first night. James Kennedy co. 6-11. From Rags to Riches 13. Josh Perkins 10.

PITTSBURGH.—LYRIC THEATRE (H. J. Sinclair, res. mgr.): Vernon Stock co. Jan. 30-4 opened in Slaves of Oplum, followed by For Heart and Home, Octoroon, Arabian Nights, Royal Lover, Light House Robbery first half; fair co.; good specialties: S. R. O. 30-4. Under Southern Skies 24. Village Parson 7. Nellie McHenry 10.

BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Quincey Adams Sawyer 2. Keene (magician) 10. Belle of Saratoga 22.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Al. H. Wilson in Watch on Rhine Jan. 26; no performance; Mr. Wilson unable to reach here. Fair City 28; packed fair house. Verna May Stock co. 30-4 opened to big business in Chip the Wolf; Miss May clever; good support. Other plays: On the Mobile, That Girl from Vermont, Night in Chinatown, Parish Priest 6. Village Parson 7. Nellie McHenry 10.

TITUUSVILLE.—OPERA HOUSE (Harry Gerson, mgr.): Way Down East Jan. 24; large and well pleased audience. Why Girls Go Wrong 25; failed to please small audience. Wife in Name Only 26; canceled. Burton's Hlawatha 2. Brindamour 4. Damon and Pythias 6. Curse of Beauty 7. From Rags to Riches 11. ITEM: Manager Hobart, of local house,

having been appointed to clerkship in Senate, has been succeeded by popular and amiable Mr. Gerson.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Quincey Adams Sawyer Jan. 26; good performance and business. Kellar 27; fine performance; packed houses. From Rags to Riches 28; fair performance; good business. Game Keeper 30; packed good business. Real Widow Brown 31; good performance; fair business. Village Parson 3. Mummy and Humming Bird (return) 4. Aubrey Stock co. 6-11 (except 10). Richard Carle in Tenderfoot 10.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hausman, mgr.): Kirk Brown Jan. 26-28; packed good business; 27 turned fully 500 people away. Plays: Monte Cristo, Christian, In Heart of Russia, Two Orphans, Man Who Dared, Cumberland '61. Denver Express 29; medium business; satisfactory performance. Why Girls Leave Home 31; paying business; pleased. Moonshiner's Daughter 2. Holy City 4.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Moonshiner's Daughter Jan. 26; good house. Quincey Adams Sawyer 27. 28; well pleased houses. Bennett-Moulton co. 30-4 opened with Outcasts of Society, followed by Daughter of People, By King's Command, Shadowed Lives, Jealous Wife, Belle of Virginia, Working Girl, Fatal Coin, Lyndon Bank Robbery, Side Lights of New York.

NEW KENSINGTON.—OPERA HOUSE (J. G. Becker, mgr.): Burke-McCann co. Jan. 23-28; fair co.; paying business. Plays: Irish Nobleman, Soldier in Ranks, Cowboy Preacher, Why Women Wed, Two Orphans, Man in Overalls, Curse of Beauty 31. Dr. Jekyll and Mr. Hyde 2. Man of Mystery 4. Why Girls Go Wrong 7. When Bell Tolls 13. Allen Villair 16. To Die at Dawn 16. Denver Express 24.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Hall and Willoughby, lessees; M. B. Willoughby, mgr.): Record Stock co. Jan. 23-28. Plays: Woman's Revenge, John Martin's Secret, Wife's Honor, Wicked London, Woman Against Woman, My Lady Nell; fair co. and business. Ragged Hero 3. My Wife's Family 10. Heart of Texas 11. T. C. 17. Sun's Minstrels 22. Minister's Sweetheart 23.

GREENVILLE.—LAIRD OPERA HOUSE (H. Holby, mgr.): Wife in Name Only Jan. 26; good business and co. Brindamour (magician) 30; satisfactory co. and business. Eben Holden 31; packed house; excellent co. Stetson's U. T. C. 7. Damon and Pythias 8. From Rags to Riches 9. Jamie. Man of Mystery 13. Sam T. Jack's Burlesquers 20. Ragged Hero 24. Verna May Stock co. 27-March 4.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Ragged Hero Jan. 28; packed full house. Aubrey Stock co. opened 30-4 in Irish Romance to Frou-Frou, Son of Port Arthur, strong 10. Mummy and Humming Bird 6. Field's Minstrels 8. For Fair Virginia 11. Down by Sea 15. Denver Express 18.

BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): Wife in Name Only Jan. 28; attracted medium audience. Burke-McCann co. 2-8 opened in Irish Nobleman to large audience; excellent specialties. Other plays: Soldier in Ranks, Cowboy Preacher, Broken Home, Mummy and Humming Bird 7. Field's Minstrels 9. Down by Sea 11. Chester De Vonde co. 13-18.

CHARLOTTE.—COYLE THEATRE (Robert S. Coyle, mgr.): Over Niagara Falls 26; fair business. Ragged Hero 4. From Rags to Riches 6; canceled. Great Lafayette 7. Howe's Pictures 9. Queen of White Slaves 10; canceled. My Wife's Family 11. Sun's Minstrels 21. Way Down East 23. Sam T. Jack's Burlesquers 28.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Under Southern Skies Jan. 27; good co.; crowded house. Brindamour (magician) 28; fair attendance. James Kennedy Stock co. 30-4. Plays first half: Chuckle Conners, Why Women Hate Women, Sheridan Keene, Detective, Thou Shalt Not Kill 8. Field's Minstrels 10.

ALLENTOWN.—LYRIC THEATRE (Mishler and Workman, mgrs.): Two Little Waifs Jan. 27; pleased very fair business. Denver Express 28; ordinary co.; good business. Dora Thorne 31; very good co.; excellent performance; good patronage. Moonshiner's Daughter 4. Grace George 8. Al. Wilson 9. Village Parson 11.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): Moonshiner's Daughter Jan. 27; pleased fair audience. Liberty Bells 28; good business; pleased. Kirk-Brown Stock co. opened 30-4, presenting first half Cook-Church co. and second half, Why Women Wed, Under Red Robe; good business co. above ordinary.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, bus. mgr.): Way Down East Jan. 27; excellent co.; good business. Eben Holden 28; packed good house. George Sidney in Busy Izzy 31; S. R. O.; co. above average. Katzenjammer Kids 1. Why Girls Go Wrong 9. Under Southern Skies 11.

LEEBURG.—GRAND OPERA HOUSE (M. B. Willoughby, mgr.): Hooligan's Troubles Jan. 6; fair business and co. Devil's Lane 20; good co. and business. Real Widow Brown 28; good co. and business. Wayward Son 1. Howe's Pictures 3. Thoroughbred Tramp 13. Minister's Daughters 16. Fair Virginia 18.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genger, mgr.): Emma Bunting's co. closed Jan. 23-28 with Runaway Match, Daughter of South, Golden Lane, Little Devil; co. and business fair. Under Southern Skies 31; good performance; fair house. Eben Holden 1. good co. and house. Romeo and Juliet 6. Field's Minstrels 8.

BARNESBORO.—OPERA HOUSE (Fred Morley, mgr.): Floyds (magicians) Jan. 16; benefit of High School; fair house; performance good. Joshua Simpson 21; good co. and performance. Devil's Lane 24; good co.; best house; this season. Hooligan's Troubles 31; good house and performance. Real Widow Brown 2. Village Parson 4.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Holy City Jan. 30; fine play; small, unappreciative audience; deserved better house. Hooligan's Troubles 31; good business. Fatal Wedding 17; canceled. For Her Children's Sake 24. Thou Shalt Not Kill 27.

SHENANDOAH.—THEATRE (Arthur G. Snyder, lessee): Why Girls Leave Home Jan. 28; crowded house. Henrietta Crossman in Sweet Kitty Bellairs 30; delighted large audience. Keene 3. Devil's Lane 10. Imperial Minstrels 6. David Higgins in His Last Dollar 7.

MAHANOCY CITY.—KAISERS GRAND OPERA HOUSE (J. J. Quirk, mgr.): Devil's Lane Jan. 28; fair co. and houses. Keene 2. Holy City 3. His Last Dollar 6. Mama's Papa 8. Nellie McHenry in Cullis 11. Old Point Comfort (return) 15. Grace George in Abigail 17. Liberty Bells 18.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Why Girls Leave Home Jan. 27; good performance and house. Devil's Lane 31 arrived but failed to show account sickness of leading lady. Holy City 1. Dora Thorne. Leon Leslie 9-11. Lady Audley's Secret 20. Mummy and Humming Bird 23.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): Why Girls Go Wrong Jan. 28 did not seem to please medium house. Brindamour and Nalada 31; delighted small audience. For Fair Virginia 7. Mummy and Humming Bird 9. My Wife's Family 16. Record Stock co. 20-25. Keene 28.

POTTSVILLE.—GRAND OPERA HOUSE (S. Glasgow, lessee; James W. Gamble, local mgr.): Two Little Waifs Jan. 26; good co.; poor house. Liberty Bells 27; delighted large audience. Royal Slave 30; fair and appreciative house. Dora Thorne 2. Denver Express 7.

SAMOKIN.—G. A. R. OPERA HOUSE (John F. Oler, mgr.): From Rags to Riches Jan. 26; fair business. Waif of Sierras 28. Why Girls Leave Home 30; packed big houses. Holy City 2. Devil's Lane 3. Dora Thorne 7.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): French Folly co. Jan. 30 failed to appear. Katzenjammer Kids 31; packed house; good satisfaction. Uncle Josh Perkins 13. From Rags to Riches 15.

BELLEFRONTE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): From Rags to Riches Jan. 25; good performance and house. Waif of Sierras 26; very bad performance; fair house. Minister's Daughter 1; fine pasteur performance; good house.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, mgr.): Devil's Lane Jan. 30; packed good house. Chicago Lady Entertainers 4. New York Day by Day 6. Denver Express 8. Parish Priest 9. Holy City 16.

BUTLER.—MAJESTIC THEATRE (George N. Brockhalter, mgr.): Katzenjammer Kids Jan. 27; good business. Ragged Hero 31. Wayward Son 2. Why Girls Go Wrong 4. Verna May Stock 6-11.

YORK.—OPERA HOUSE (B. C. Putz, mgr.): Jewel of Asia 2; good co.; fair business. Liberty Bells 3. Rogers Vandeville co. 5. Richard Carle in Tenderfoot 6. Bennett-Moulton 7-11.

LEWISBURG.—OPERA HOUSE (H. Eyer Soyker, mgr.): Minister's Sweetheart Jan. 31; business fair. Parish Priest 7. Holy City 20. Thou Shalt Not Kill 28.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Liberty Bells Jan. 30; large business. Guy Brothers' Minstrels 4. Brockway Sisters 6. 7.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Quincey Adams Sawyer played big house 1. Dora Thorne 3. Keene 6. Country Girl 9. Village Parson 10.

COLUMBIA.—OPERA HOUSE (John B. Blasing

Chase-Lister co. 24-28; good business in Cloverdale, Mass. from Arizona. Blackhawk Mine, Clifton Folks. Sandy Hollow 3. Princess Chic 4. Iris 10.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.). Quincy Adams Sawyer Jan. 23; fair co. and business. Rose Cochran 25; fine performance and business. Gratton-De Vernon Stock co. 26-28; fair co. and business. Chase-Lister Theatre co. 30.

W. WARDEN.—MCKINNEY OPERA HOUSE (H. W. Warden, mgr.). Hoyt's Comedy co. Jan. 26-28; good co.; excellent business. Plays: Beyond the Law, Two Orphans, Fox Grandpa, Scout's Revenge, Helen Grandley 24 canceled. That Little Swede 2. John Griffith 6. Trip to Africa 11.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.). John Griffith in Macbeth Jan. 28; pleased large audience. Bessie Toone in Iris 30. Rose Cochran in Diplomacy 1.

NACOGDOCHES.—OPERA HOUSE (Mayer and Schmidt, mgrs.). Richards and Pringle's Minstrels Jan. 27; first-class performance; everybody pleased. Gratton-De Vernon Stock co. 2-4.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. W. Skinner, mgr.). North Brothers' Comedians in Man to Man Jan. 25; full house; very satisfactory performance.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, mgr.). Midnight Flyer Jan. 23; fair performance and house. Hoyt's Comedy co. 30-1. John Griffith in Macbeth 2.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.). Princess Chic Jan. 24; large and delighted audience. John Griffith in Macbeth 27; good business. Franklin Stock co. 30.

BEILTON.—GRAND OPERA HOUSE (J. H. Head, mgr.). John Griffith in Macbeth Jan. 23; good co. and business. Harry Corson Clarke in His Absent Boy 20; good co. and business.

EL PASO.—MYERS OPERA HOUSE (W. L. Rogers, mgr.). Frederick Warde and Kathryn Kidder in Selammbô.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.). Quincy Adams Sawyer Jan. 27; good business; excellent performance.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Northwestern Theatrical Association, directors; R. Alexander Grant, mgr.). Rudolph and Adolph Jan. 24; fair house kept in uproar; co. very good. West's Minstrels 25; good house; all vocalists especially good; jokes new. J. H. Stoddard in Bonnie Brier Bush 27; full house; excellent co.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.). Rudolph and Adolph Jan. 25; delighted big business. Joseph Jefferson, Jr., and William W. Jefferson in The Rivals Feb. 21.

VERMONT.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Harry Thompson, res. mgr.). Fenberg Stock Jan. 23-28; crowded houses. Viola Allen in Winter's Tale 3; advance sale largest in history of house. Louis Mann in Second Fiddle 21. Lorne Elwyn co. 6-11. Plays: Her Lot and Master, Fatal License, Helens of the Blue Ridge, Why Women Hate, Resurrection, Jesse James.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.). Maro, Prince of Magic, Jan. 27; clever; poor business. National Stock co. 30-4; small business; poor co.; specialties fair. Plays: Inside Track, Life for a Life, Dice of Death, Two Orphans, East Lynne, Shadowed by Love, Fortunes of War.

RUTLAND.—OPERA HOUSE (Boyle and Brehrer, lessees; D. C. Francisco, mgr.). Bennett-Moulton co. 6-11 in Daughter of People, Fatal Coin, Belle of Virginia, Shadowed Lives, Lyndon Bank Mystery, Slide Lights of New York, Child of Streets.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.). George H. Brennan in Ben's Ghosts Jan. 10. Louis Mann in Second Fiddle 20.

BENNINGTON.—LIBRARY HALL THEATRE (C. H. Prouty, mgr.). National Stock co. 13-18.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.). Simple Life Jan. 26; fair house; good co. Extra Kendall in Weather Beaten Benson 27; poor house and cast. Paderewski 28; recital by celebrated pianist; well attended. Two Orphans (all-star cast) 31; excellent co. superb. Margaret Anglin in Wife's Strategy 2. Eleanor Robson in Merely Mary Ann 3. 4.—THE GRABBY (L. Joe Le Faucher, mgr.). Her First False Step 30-4; co. good; business medium. Walter Edwards in Sign of Four 6-11.

RICHMOND.—ACADEMY OF MUSIC (C. W. Rex, mgr.). Extra Kendall in Weather Beaten Benson Jan. 25; fair co. and business. Charles Dixon in Simple Life 27, 28; failed to please small business. All star cast in Two Orphans 30; excellent co. and business. Eleanor Robson in Merely Mary Ann 31. 1; excellent co.; good business. —BIJOU (Jake Wells, gen. mgr.). Charles I. McKee, bus. mgr.; Sign of Four 30-4; poor co.; business good. Case of Drink 6-11.

NEWPORT NEWS.—ACADEMY OF MUSIC (G. B. A. Booker, mgr.). Extra Kendall Jan. 28; pleased good business. Show Girl 30; good performance and business. Eleanor Robson 2. Policy Players 3. 4. Woodland 16. Glittering Gloria 17.

PETERSBURG.—ACADEMY OF MUSIC (Dan Reagan, mgr.). Charles Dickson in Simple Life Jan. 30; small house. Stella Mayhew in Snow Girl 31; large and well pleased audience; co. good.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.). Charles Dickson in Simple Life Jan. 31; good co.; fair business. Show Girl 2. Glittering Gloria 6.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.). Sun's Minstrels Jan. 30; good and pleased house. Lyman Twins 8.

WASHINGTON.

TACOMA.—THEATRE (Calvin Heilig, mgr.). Dictator Jan. 25; fair business; William Collier well supported; applause liberal. Sultan of Sulu 23, 24; full seats; one of best things of season. Lewis Morris in Faust 26, 27; well staged; attendance fair. —LYCEUM (Dean E. Worley, mgr.). Two Little Waifs 22, 23. Over Niagara Falls 27, 28.

SPOKANE.—AUDITORIUM (Harry C. Hayward, mgr.). Show Girl Jan. 23, 24; good musical entertainment; fair business.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.). Bertha Galland in Dorothy Vernon Jan. 24; excellent co. and performance; fair business. Volunteer Organist 25; pleased good house. Nellie McHenry in M'iss 26; very satisfactory co. and performance; good business. Our New Minister 28; excellent co. and production; much deserving of better business. Great Lafayette 30; pleasing performance; satisfactory business. David Harum 31; satisfactory co.; good business. Bunch of Keys 4. Our New Minister (return) 6. Under Southern Skies 11. Aristocratic Tramp 14. Seminary Girl 23. Uncle Hex 25. —ITEM: Owing to the extreme cold weather and unusually poor supply of natural gas, by which the local theatre is heated, Bertha Galland and members of the co. in Dorothy Vernon were obliged to wear fur throughout the performance. Under other circumstances the co. would have played to a packed house.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.). Parafal Jan. 28; house sold out at advanced prices. Schumann-Helk 2. Jewel of Asia 3. Eben Holden 4. William Gillette 11.—GRAND OPERA HOUSE (Charles A. Feinler, mgr.). Village Parson 26-28; good business. Way of Transgressor 30-1. S. R. O. Katzenjammer Kids 2-4. Escaped from Sing Sing 6-8. Human Hearts 9-11.—BARTIS OPERA HOUSE (W. F. Barth, mgr.). Gertrude Roberts 26-28; closed after first performance; very poor attraction. Heart of Texas 1; fair house; pleased back of house. Katzenjammer Kids 6.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.). Our New Minister Jan. 27; pleased; fair attendance. Eben Holden 7. Way Down East 11. Under Southern Skies 13. Tenderfoot 16. Eva Tilton 18. Sultan of Sulu 23.—AUDITORIUM THEATRE (W. E. Kemery, mgr.). Great Lafayette 27; pleased fair attendance. Old Arkansas 7. Jack's Burlesques 9. Little Homestead 11. Phillips-Jackson co. 13-18. Out of Fold 21. Betrayed at Altar 22.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.). Stetson's U. T. C. Jan. 28; S. R. O.; pleased. Van Dyke and Eaton Stock co. 30-5 opened to S. R. O. and continues to good business. Plays first half held by Czar, Carmen, Far East; performance pleased. Sun's Minstrels 8. Ragged Hero 10. Will H. Myers Stock co. 13-19.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.). Our New Minister Jan. 26; pleased fair business. Nellie McHenry in M'iss 28; fair performance; topheavy house. Way of Transgressor 3. Will H. Myers Stock co. 6-11. Under Southern Skies 16.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.). Little Outcast Jan. 20; good performance; poor business. Stetson's U. T. C. 31; fair performance. S. R. O. Great Lafayette 3.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.). Rogers Vaudeville co. Jan. 26-28; pleased fair business. Sun's Minstrels 2. Lyman Brothers in At the Races 6. Liberty Bells 8.

BLUEFIELD.—ELKS OPERA HOUSE (S. H.

Jolliffe, mgr.). Tenderfoot 14. Kersands' Minstrels 17.

WISCONSIN.

WATERTOWN.—TURNER OPERA HOUSE (William Bethke, mgr.). Married Man's Troubles Jan. 23; fair co.; small house.—NEUMAN'S NEW THEATRE (E. A. Neuman, owner and mgr.). Innocent Maids 29; good co. and houses. Babes in Toyland 11. Merchant of Venice 20. Why Girls Leave Home 25. Murray Comedy co. 26-4 (Hole in the Sound 5 canceled account of sickness). Mahara's Minstrels 5. Von Yonson 20.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.). Jane Corcoran in Pretty Peggy Jan. 23; fair business. Chinese Honeymoon 24; pleased big house. Frank E. Long Stock co. 30-4 in Father and Daughter, Across Desert, Japanese Recruit, Lost at Sea, Miner's Wife, Hearts of Gold, Forgiveness, Charity Child, Dan Sully in Our Pastor 6. Marriage, Kitty 7. Show Girl 11. Virginian 20. Girls Will Be Girls 21. County Chairman 28.

GREEN BAY.—THEATRE (John B. Arthur, mgr.). Devil's Auction Jan. 15; S. R. O.; turned over two hundred people away. Nankeville's Minstrels 17; pleased big house. Arizona 19; fine co. and business. Charles Hawtree 23; good business; pleased everybody. Hi Henry's Minstrels 29; S. R. O.; pleasing them all. Girl from Dixie 30. Elinore Sisters 5.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.). Himmelein's Stock co. Jan. 22-28; good week's business; excellent co. 20, and 30 cent co. Plays: Lost Paradise, To Be Buried Alive, Slaves of Mines, King of Desert, Back Among the Old Folks, East Lynne. Hoyt's Hole in the Ground 1. Innocent Maids 2. Hanlon's Superba 8.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman, mgr.). Daniel Sully Jan. 28; good co.; pleased small house. Flora De Voss co. 20-4. Millionaire Tramp 14. Millionaire's Troubles 21. Merchant of Venice 23. Married Man's Troubles 26.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.). Donna Troy Stock co. Jan. 26-29 in Shadow of Sin, Desperate Crime, Light House Robbery, Dad's Girl, at 10, 20, and 30 cents; co. very weak. Babes in Toyland 9.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.). North Brothers' Comedians Jan. 29-4 in Utah, Little Princess, Russian Slaves, Slave Girl, In the Shadow of St. James, East Lynne, Man from No Where; fine business; pleased.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.). Charles Hawtree in Message from Mars Jan. 24; S. R. O.; best performance of season. Married Man's Troubles 29; good houses. Girl from Dixie 1. Babes in Toyland 4.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.). Flints (hypnotists) closed Jan. 23-29 to large audiences, amused nightly by doings of their victims. Hanlon's Superba 5. Mrs. Delaney of Newport 9. Babes in Toyland 13.

STEVENS POINT.—NEW GRAND OPERA HOUSE (R. B. Johnson, mgr.). Daniel Sully in Our Pastor Jan. 24; fair business; excellent satisfaction. Hi Henry's Minstrels 30; big business; good satisfaction. Flora De Voss co. 13-18.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.). David Harum Jan. 30; good performance and business. Lafayette 31; good performance; S. R. O. Little Outcast 4. Bunch of Keys 6.

WAUSAU.—GRAND (C. S. Cone, mgr.). Daniel Sully Jan. 28; pleased fair house. Princess Lou 29; fair house and performance. Hi Henry's Minstrels 1. Mrs. Delaney of Newport 3.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.). Daniel Sully in Our Pastor Jan. 25; excellent satisfaction; good co. and business. Flora De Voss 20-26.

NEENAH.—THEATRE (William C. Wing, mgr.). In Far East Jan. 30; co. showed lack of rehearsal; house fair. Babes in Toyland 6. Donna Troy Stock co. 9-11. Millionaire Tramp 18.

MARINETTE.—SCOTT OPERA HOUSE (D. J. Robson, mgr.). Hi Henry's Minstrels Jan. 28; excellent performance; good house. In Far East 1. Mrs. Delaney of Newport 7. Hole in the Ground 8.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.). Innocent Maids Jan. 28; pleased good house; return 4. Frank E. Long co. 6-11. Royal Chef 28.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.). In Far East Jan. 26, 27; light business; pleased. Innocent Maids 30; pleased fair house. F. H. Daniels co. 3, 6.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.). Babes in Toyland 3. Girl from Dixie 4.

LANCASTER.—REED'S OPERA HOUSE (V. L. Showalter, mgr.). Margaret Ralph in Taming of the Shrew Jan. 25; good co.; fair business.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.). Daniel Sully 4, 5.

LA CROIX.—THEATRE (T. H. Stras, mgr.). Chinese Honeymoon 29; pleased large house.

HARABOO.—GRAND OPERA HOUSE (F. E. Shults, mgr.). F. H. Daniels in East Lynne Jan. 31.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.). Adam's Comedians Jan. 24-26 in Secret Dispatch, Buffalo Mystery, Out of Fold; excellent co.; good business. Rudolph and Adolph 31.—NEW GRAND (William Marquardt, mgr.). For Mother's Sake 24; excellent co.; light business. Harry Bersford 31.

RAWLINS.—OPERA HOUSE (T. H. Few, mgr.). For Mother's Sake Jan. 23; good co.; poor house. Adams' Comedians 28, 29 in Secret Dispatch, Buffalo Mystery; excellent co.; good business. Stafford Brothers' Georgia Minstrels 30.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.). Adams' Comedians Jan. 23; fair co. and business. For Mother's Sake 25; good co.; fair business. Rudolph and Adolph 1. Georgia Minstrels 3. Orpheum Show 6.

CANADA.

VANCOUVER.—B. C. OPERA HOUSE (E. R. Ricketts, mgr.). Willie Collier in Dictator Jan. 23; splendid performance. Sultan of Sulu 28; excellent performance. S. R. O. White Whittlesley in Second in Command 31. Melba concert 1. Edna Wallace Hopper in Comedy Mouse 10. Silver Shopper 15. J. S. Murphy 17. Daniel Sully in Our Pastor 22. Bonnie Brier Bush 23. Charles B. Hanford 27.—PEOPLE'S THEATRE (Carl Berch, mgr.). Clara Mathes co. in Woman's Victory 23-25. Politician 26-28. Du Barry 30-1. Three of Kind 2-4.

OTTAWA.—RUSSELL THEATRE (P. Gorman, mgr.). Madame Rejane in Zaza Jan. 25; large audience; excellent performance. All companies favorably with American production of same play. De Wolf Hopper in Wang 27, 28; capacity at every performance; excellent production. Jessie Millward and vandeville 1, 2. Ghosts 3, 4.—GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.). Escaped from Sing Sing 30-1; very good melodrama; crowded houses.

WINNIPEG.—MAN THEATRE (C. P. Waler, mgr.). In Dahomey 1, 2. Show Girl 6-8. Daniel Sully 9. Sultan of Sulu 13-18. Harold Nelson in Paul Kauvar 20, 21. Virginian 24, 25.—ITEMS: Annual ball of Winnipeg Theatrical Stage Employees' Union took place Jan. 30. Harold Nelson and co. have arrived here to begin rehearsals for Paul Kauvar to be given in Western Canada this season.—Manager Walker, of the Winnipeg, has gone to California for a month.

KINGSTON.—GRAND OPERA HOUSE (D. P. Branigan, mgr.). Forbes Robertson in Love and the Man Jan. 25; well received; large and fashionable audience. De Wolf Hopper in Wang Jan. 26; pleased crowded house. Martin's U. T. C. 28 turned people away at both performances; good co. Escaped from Sing Sing 2. Jessie Millward 4. Dr. Drummond in Habitant 7. Charlie Grapevine in Awakening of Mr. Pipp 11. Bijou Comedy co. 13-18. From Rags to Riches 20. Maid and the Mummy 23.

QUEBEC.—QUE.—AUDITORIUM THEATRE (A. J. Small, prop.). J. E. Turton, mgr.; Jessie Millward Vaudeville co. opened Jan. 30, 31; large audience. Cazeneuve Stock co. in La Cagnotte 1-4; co. headed by Adelaide Fitz-Alan, and Claus Bogel will present Ghosts 6, 7. Cazeneuve Stock co. 8-11. Hearts of Oak 13, 14. Cazeneuve Stock co. 30-4. 18. Charlie Grapevine in Awakening of Mr. Pipp 20-22.

BELLEVEUE.—ONT.—CARMAN OPERA HOUSE (S. E. Carman, mgr.). De Wolfe Hopper in Wang Jan. 25; packed the Carman to doors with appreciative audience; receipts, \$1,000. Martin's U. T. C. 27 pleased S. R. O. Awakening of Mr. Pipp 10.

ST. CATHARINES.—ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.). Schman-Palge and Foley's Shakespearean co. Jan. 27, 28; capable co.; fair business. Plays: Othello, Merchant of Venice, Richard III. U. T. C. 31; good performance and business.

LONDON.—ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.). Ghosts Jan. 26; small audience. Forbes Robertson in Love and the Man 28; two exceptionally fine performances; capacity. Martin's U. T. C. 4. Awakening of Mr. Pipp 6. Isle of Spice 8. Wang 11.

GUELPH.—ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.). Ghosts Jan. 28; excellent co.; poor business. Young's Bijou Comedy co. 30-4. Play: Jekyll and Mr. Hyde, Vermont State Folks. Wanted

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